

VARĀHAMIHIRA'S
BRHAT SAMHITĀ
बृहत्संहिता

with
*English Translation, Exhaustive Notes and
Literary Comments*

Prof. M. RAMAKRISHNA BHAT

PART II

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प्रतिमालक्षणध्यायः ॥ ५८ ॥

Chapter LVIII — Description of Idols.

जालान्तरगे भानौ यद्वणुतरं वरानं रजो याति ।

तद् विन्ध्यात् परमाणुं प्रथमं तद्धि प्रमाणानाम् ॥ १ ॥

The smallest particle of dust that comes to sight, when the sun passes through the interstice of a window, is to be understood as an atom. For, this is the smallest unit of all measurements.

[There is another definition of परमाणुः]

जालान्तरगते रश्मी यत्सूक्ष्मं दृश्यते रजः ।

तस्य त्रिंशत्तमो भागः परमाणुः स उच्यते ॥]

परमाणुरजो वाताप्रतिक्षयकं यद्विष्णुलं धेति ।

अष्टगुणानि यद्योत्तरमष्टगुलमेकं भवति संख्या ॥ २ ॥

An atom, a dust particle, a tip of the hair, a nit, a louse, a barley corn and a digit are in order eight times bigger than the preceding measure. One digit becomes an integer.

[The result may be tabulated as follows:

8 atoms	=	1 dust particle.
8 dust particles	=	1 tip of hair.
8 tips of hair	=	1 nit.
8 nits	=	1 louse.
8 lice	=	1 barley grain.
8 barley grains	=	1 digit.

The commentator quotes the following in support of this ;

जालान्तरगते भानौ यत्सूक्ष्मं दृश्यते रजः ।

प्रथमं तत्प्रमाणानां परमाणुं प्रचक्षते ॥

तस्माद्रजः कचाग्रं च लिखा युक्ता यद्विष्णुलम् ।

क्रमादष्टगुणं जैर्यं जिनसंख्याङ्गुलैः करः ॥]

वेवागारद्वारस्याष्टांशोनस्य यत्सूतीर्वींशः ।

तत्त्रिंशद्विंशिका प्रमाणं प्रतिमा तद्धिगुणपरिमाणा ॥ ३ ॥

The height of the pedestal (of an idol) is a third of the height of the temple-door diminished by an eighth part. The idol will be twice as high as the pedestal.

[If the height of the temple-door is x cubits, the height of the pedestal would be $-\frac{1}{8}x$ cubits; and that of the idol $-\frac{2}{3}x$ cubits.]

Next he speaks of the measurements of the different parts of the idol.

स्वैरङ्गुलप्रमाणं द्वाविंश विस्तीर्णमायत्तं च मुखम् ।
नगजिता तु चतुर्विंश दैर्घ्येण द्वाविंश कथितम् ॥ ४ ॥

The face of an idol should be 12 digits long and broad, in terms of its own digit. According to Sage *Nagnajit*, however, its face should be 14 digits long and 12 digits broad, which is the measure prevalent in the Drāviḍa country.

['Its own digits' is explained by Utpala thus : Divide the total length of the stone or wooden piece which will cover the entire height of the idol from head to foot, into 108 equal parts. One of the parts would then be its own *Angula* or digit.

Cf. नगजित्—

विस्तीर्णं द्वादश मुखं दैर्घ्येण च चतुर्विंश ।
अङ्गुलानि तथा कार्यं तन्मानं द्वाविंश स्मृतम् ॥

नासाललाटं चिबुकक्रीवरचतुरङ्गुलास्तथा कर्णौ ।
हे अङ्गुले च हनुनी चिबुकं च द्वाङ्गुलं विवृतम् ॥ ५ ॥

The nose, forehead, chin and neck are four digits long; so are the ears. The jaws and the chin are two digits broad.

अष्टाङ्गुलं सलाहं विस्ताराद् द्व्यङ्गुलात् परे शङ्खौ ।
चतुरङ्गुलो तु शङ्खौ कर्णौ तु द्व्यङ्गुलो पृथग्वौ ॥ ६ ॥

The forehead is eight digits in breadth. Two digits further off on both sides are the temples, being of four digits. The ears are two digits in breadth.

[According to Utpala the breadth of the temples is two digits and length four digits. I fear he has misinterpreted the expression, *चतुरङ्गुलात् परे*, which means — *beyond two digits*. Otherwise the author would have used the expression, *द्व्यङ्गुलो परे शङ्खौ*.]

कर्णोपान्तः कार्योऽर्धपञ्चमे सूत्रमेव सूत्रेण ।
कर्णोत्तः सुकुमारकं च नेत्रप्रबन्धसम् ॥ ७ ॥

The tip of the ear should be $4\frac{1}{2}$ digits off the corner of the eye on a level with the brows. The ear-holes and the raised margin near it should lie at the same level as the corner of the eye and measure one digit.

[सूत्रमेव is explained by the commentator thus: नेत्रप्रबन्धमेव कर्णोपान्तः कार्यः, which means: The tip of the ear should be the meeting point of a line that produces the arch of the brows, and the line that runs through the middle of the eye. We are beholden to the commentator for giving us the meaning of 'सुकुमारक'. He says further, नेत्रप्रबन्धसंज्ञेन प्रदूषिकोच्यते.]

चतुरङ्गुलं वसिष्ठः कथयति नेत्रान्तर्कर्णयोर्विदरम् ।

अधरोऽङ्गुलप्रमाणस्तस्यार्धोऽन्तरोऽधरम् ॥ ८ ॥

Sage *Vasiṣṭha* says that the distance between the corner of the eye and the ear should be four digits. The lower and the upper lip should be one digit and half a digit respectively in breadth.

[Cf. वसिष्ठ—

कर्णेनेत्रान्तरं यच्च तद्विन्ध्याच्चतुरङ्गुलम् ॥]

अर्धाङ्गुला तु गोच्छा वक्त्रं चतुरङ्गुलायत्तं कार्यम् ।

विपुलं तु सार्धमङ्गुलमध्यात्तं व्यङ्गुलं व्यातम् ॥ ९ ॥

The dimple above the lip should be made half a digit broad, 'The mouth should be four digits long and $1\frac{1}{2}$ digits broad, when closed, and three digits, when it is opened.

[Commenting on व्यातम् : Utpala says; विकसितं मयैरिहापेक्षयाङ्गुलं विस्तीर्णं कार्यम् ।]

द्व्यङ्गुलतुल्यौ नासापुटौ च नासा पुटाग्रतो ज्ञेया ।

स्याद् द्व्यङ्गुलमुच्छ्रायचतुरङ्गुलमन्तरं चाक्षौ ॥ १० ॥

The sides of the nose should measure two digits; the front part of the nose should be two digits in height and breadth. The space between the eyes is to be four digits.

द्व्यङ्गुलमितोऽक्षिकोशो द्वे नेत्रे तत्त्रिमासिका तारा ।

द्व्यङ्गुलं पञ्चांशो नेत्रविकसोऽङ्गुलं भवति ॥ ११ ॥

The socket of the eye measures two digits; so does the eye. The pupil is one-third of the above i.e. $\frac{2}{3}$ digit; and the innermost circle of the pupil is $\frac{1}{3}$ digit. The width of the eye is one digit.

पर्यन्तात् पर्यन्तं दश भ्रुवोऽङ्गुलं भ्रुवोर्लेखा ।
भ्रूमध्यं द्व्यङ्गुलकं भ्रुवोर्ध्याङ्गुलचतुष्कम् ॥ १२ ॥

The brows measure ten digits from end to end; the line of brows is $\frac{1}{2}$ digit in width; the interval between the brows is two digits; and the length of each brow is four digits.

कार्पा तु केशरेखा भ्रुवन्धसमाङ्गुलाद्यंविस्तोर्णा ।
नेत्रान्ते करवीरकमुपन्यसेदङ्गुलप्रमितम् ॥ १३ ॥

The line of hair should be made equal to the brows i.e. 10 digits, and half a digit thick. At the end of the eyes there should be the inner corner one digit in extent.

[The commentator explains : करवीरकं इति प्रसिद्धम् which means the depression at the corner of the eye.]

द्व्यङ्गुलपरिणाहश्चतुर्दशायामतोऽङ्गुलानि शिरः ।
द्वादश तु चित्रकर्मणि वृश्यन्ते विगतिरदृश्याः ॥ १४ ॥

The circumference of the head is 32 digits and its width 14 digits. In pictures, however, only 12 digits of the head are visible and the remaining 20 digits are not visible.

आस्यं सकेशनिचयं षोडश देह्येण नग्नजिह्वोक्तम् ।
षोडश दश विस्तीर्णा परिणाहद्विशतिः संकाः ॥ १५ ॥

According to *Nagnajit* the face and the hair put together should measure 16 digits in length (i.e. 14 digits of face and 2 digits of hair-line). The neck is to be 10 digits in width and 21 digits in circumference.

[Cf. नग्नजित्—

द्व्यङ्गुला केशरेखैवं मुखं स्यात् षोडशाङ्गुलम् ॥]

कण्ठाद् द्वादश हृदयं हृदयान्नाभौ च तत्प्रमाणेन ।
नाभौमध्यास्मेद्वान्तरं च तत्तुल्यमेवोक्तम् ॥ १६ ॥

The distance between the lower part of the neck and the heart is 12 digits; and the same between the heart and the navel. The distance between the centre of the navel and the male genital organ is the same as above.

[The commentator explains the second line thus:— नाभौमध्याद् मेद्वान्तरं लिङ्गमध्यं च यावत्... He has taken the word अन्तर in the sense of

'middle', but, it is better to take it in the sense of 'distance', though it has the first meaning also.

ऊरु चाङ्गुलमानेश्चतुर्युता विगतिस्तथा जङ्घे ।
जानुकपिच्छे चतुरङ्गुले च पादौ च तत्तुल्यौ ॥ १७ ॥

The length of the thighs is to be 24 digits; the same is of the shanks. The knee caps are 4 digits and the feet too are of the same height.

द्वादशवीर्यौ षट् पृथुतया च पादौ त्रिकायताङ्गुली ।
पञ्चाङ्गुलपरिणाहौ प्रवेशिनौ द्व्यङ्गुलं वीर्यौ ॥ १८ ॥

The feet are 12 digits long and 6 digits broad; the big toes are 3 digits in length and 5 digits in circumference; the second toe is 3 digits long.

[The commentator says that the length of the feet is measured from the heels to the roots of the big toes; पाण्यौ पारम्पारङ्गुली यावद् द्वापञ्चाङ्गुलानि वीर्यौ कर्णौ ।]

अष्टांशाष्टांशोनाः शेषाङ्गुल्यः क्रमेण कर्तव्याः ।
सचतुर्धभागमङ्गुलमूलेषोऽङ्गुलकस्योक्तः ॥ १९ ॥

The remaining three toes should be less by an eighth than the preceding one in order. The elevation of the big toe should be $1\frac{1}{8}$ digits; and that of the others less by an eighth than the preceding one in succession.

अङ्गुलनखः कथितश्चतुर्धभागोनमङ्गुलं तर्जनी ।
शेषनखानामर्धाङ्गुलं कर्मात् किञ्चिद्भूतं वा ॥ २० ॥

Experts in sculpture have laid down that the nail of the big toe should be $\frac{1}{8}$ digit; and those of the other toes $\frac{1}{8}$ digit or a little lessened for each succeeding toe.

जङ्घाग्रे परिणाहश्चतुर्दशोक्तस्तु विस्तरात् पञ्च ।
मध्ये तु सप्त विपुला परिणाहात् विगुणिताः सप्त ॥ २१ ॥

The circumference of the shanks at the end is to be 14 digits, and their breadth five digits; but in the middle they are 7 digits in width and 21 digits in circumference.

अष्टौ तु जानुमध्ये विपुलं व्यष्टकं तु परिणाहः ।
विपुलो चतुर्दशोक्त मध्ये द्विगुणश्च तत्परिधिः ॥ २२ ॥

The width of the knee in the middle is 12 digits; its circumference, 24 digits. The thighs are 14 digits broad in the middle and their circumference is 28 digits.

कटिरष्टादश विपुला चत्वारिंशच्चतुर्मुता परिधौ ।
अङ्गुलमेकं नाभौ वेधेन तथा प्रमाणेन ॥ २३ ॥

The loins are 18 digits in breadth, and 44 digits in circumference. The navel is one digit both in depth and breadth.

चत्वारिंशद्विपुला नाभौमध्येन मध्यपरिणाहः ।
स्तनयोः षोडश चान्तरमूर्ध्वं कक्षे षडङ्गुलिके ॥ २४ ॥

The circumference of the waist at the centre of the navel is 42 digits. The distance between the two paps is 16 digits. The armpits are to be at a height of 6 digits (in an oblique direction) from the paps.

अष्टावन्ती द्वादश बाहू कार्यौ तथा प्रमाह च ।
बाहू पञ्चिस्तीर्णौ प्रतिबाहू षडङ्गुलचतुष्कम् ॥ २५ ॥

The extent of the shoulders should be 8 digits (from the side of the neck). The upper arms and fore-arms should measure 12 digits each in length; and 6 digits and 4 digits respectively in breadth.

षोडश बाहू मूले परिणाह्या द्वादशाग्रहस्ते च ।
विस्तारेण करतलं षडङ्गुलं सप्त दैर्घ्येण ॥ २६ ॥

The circumference of the arms at the armpit is 16 digits, and at the wrist, 12 digits. The palm should be 6 digits in breadth and 7 digits in length.

पञ्चाङ्गुलानि मध्या प्रदेशिनी मध्यपर्वदलहोना ।
अनया तुल्या चानामिका कनिष्ठा तु पर्वोना ॥ २७ ॥

The middle finger should be 5 digits long; the fore-finger, half a joint shorter; the third finger (ring-finger), equal to the fore-finger; and the little finger, shorter by one joint.

पर्वद्वयमङ्गुलः शेषाङ्गुल्यस्त्रिभिस्त्रिभिः कार्यः ।
तत्परिमाणं कार्यं सर्वासां पर्वणोऽर्धेन ॥ २८ ॥

The thumb should have two joints, while the remaining fingers,

three each. The nail of each finger should measure a half of its joint.

देशानुरूपभूषणवेष्टालङ्कारमूर्तिभिः कार्याः ।
प्रतिमा लक्षणयुक्ता सन्निहिता वृद्धिदा भवति ॥ २९ ॥

An image should be made in such a way that its ornaments, dress, decorations and form conform to the traditions and practices of the country. If such an image, possessed of all good features, be installed in a place, it would bestow prosperity on the people that live in its presence.

[The principle enunciated here can be seen illustrated in the portraits and images of Indian Gods and heroes like Śrī Rāma and Hanumat that are prevalent in other countries such as Indonesia, Cambodia etc. We may remind ourselves, in this connection, of Bharata's rules regarding dress, speech etc. of dramatic characters belonging to different countries and stations: यद्देश्यं तोषपात्रं तु तद्देश्यं तस्य भाषितम् (साहित्यदर्पण VI, 465).

The rules given above occur also in the work of Kaśyapa—

द्वादशाङ्गुलकं वक्त्रं ललाटे चतुरङ्गुलम् ।
नासा ग्रीवा तु कर्तव्या तुल्या चैतत्प्रमाणतः ॥
शङ्खान्तरं ललाटस्य ज्ञेयमष्टाङ्गुलं पृथु ।
हनुद्वयं तु त्रिविक्रमङ्गुलद्वितयं स्मृतम् ॥
चतुरङ्गुलिकौ कर्णौ भ्रुवावेव तथा स्मृते ।
द्व्यङ्गुली पृथ्वी कर्णौ भ्रूमध्यं तत्प्रमाणतः ॥
कर्णनेत्रान्तरं कुर्यात् तत्सार्धं चतुरङ्गुलम् ।
अधरोऽङ्गुलमानं तु तदधोऽनोत्तरं स्मृतम् ॥
चतुरङ्गुलकं वक्त्रं नासायं द्व्यङ्गुलं स्मृतम् ।
नेत्रे द्व्यङ्गुलके दीर्घे तत्रिभागेन तारकः ॥
दृक्ताया पञ्चमांशेन दूषिकाङ्गुलसम्मिता ।
द्व्यङ्गुलं चाक्षिपुटकं तथा नासापुटी स्मृतौ ॥
कर्णोऽनोत्तोऽङ्गुलमितं सुकुमारं तथैव च ।
गोच्छ्रायाङ्गुलिका कार्या तत्समा केशरेखिका ॥
द्व्यङ्गुली तु स्मृतौ शङ्खावायवी चतुरङ्गुली ।
चतुर्दशाङ्गुलः शीर्षो द्वात्रिंशत् परिणाहतः ॥
एकविंशत् स्मृता ग्रीवा विस्तारास्याद् दशाङ्गुला ।
कण्ठाच्चाह्वयं नाभौ मेढं तद्द्वादशाङ्गुलम् ॥

ऊरु जङ्घे चतुर्विंश जानुनी चतुरङ्गुले ।
 द्वादशाङ्गुलिकौ पादौ विस्तारात्तु षडङ्गुले ॥
 गुल्फादधोभागगतं चतुरङ्गुलमुन्नतम् ।
 अङ्गुष्ठं व्यङ्गुलं दीर्घं पञ्चैव परिणाहृतः ॥
 शेषाः पादानुसारेण परिमाणं प्रकल्पयेत् ।
 जङ्घाश्रे परिधिर्ज्यो ह्यङ्गुलानि चतुर्दश ॥
 ऊरु तद्द्विगुणी प्रोक्तौ कटिस्तत्त्रिगुणा स्मृता ।
 अङ्गुलं तु भवेन्नाभी वेधघाम्भीर्ययोरपि ॥
 नाभीमध्ये परीणाहृत्त्वार्णिशद्विसंयुतः ।
 षोडश स्तनयोर्मध्यं कक्ष्ये ऊर्ध्वं षडङ्गुले ॥
 अष्टाङ्गुली स्मृती स्कन्धौ बाहू विंशच्चतुर्थ्युतौ ।
 बाहू मूले षोडश स्याद्विस्तारे द्वादश स्मृताः ॥
 षडङ्गुलं हस्ततलं सप्त दैर्घ्येण च स्मृतम् ।
 पञ्चाङ्गुला भयन्मध्या तर्जन्वर्धाङ्गुलीनिता ॥
 अनामिका च तत्तुल्या कनिष्ठा चाङ्गुलीनिता ।
 मुरुपास्ताश्च कर्तव्या द्विपर्वाङ्गुलिका स्मृता ॥
 त्रिपर्वाङ्गुलयः शेषा नखाः पार्श्वविस्तृताः ।
 देशवैपद्युतान् हस्तान् सौम्यरूपाश्च कारयेत् ॥
 स्वरूपा लक्षणोपेता प्रतिमा बृद्धिदा भवेत् ॥
 वरप्रथमयो रामो बलिश्च वैरोचनिः शतं विशम् ।
 द्वादशहान्या शेषाः प्रवरसमन्यूनपरिमाणाः ॥ ३० ॥

Both Śrī Rāma, son of king Daśaratha, and Bali, son of Virocana, should be made 120 digits high. The heights of other images, superior, medium and inferior ones, are less by 12 digits in succession, i.e. 108, 96 and 84 digits in order.

[The author means to say that the standard or main height of images is 108 digits and the rest are of medium and inferior height. Only two images are to be exceptions to this rule. So far measurements of different limbs have been given in terms of the standard image of 108 digits. When the height of an image is more or less than 108 digits, the measures of the limbs have to be increased or decreased as the case may be, proportionately.]

कार्योऽष्टमुन्नो भगवांश्चतुर्भुजो द्विभुज एव वा विष्णुः ।
 श्रीवत्साङ्कितवक्त्राः कौस्तुभमणिभूषितोरस्कः ॥ ३१ ॥

अतसोकुसुमश्यामः पीताम्बरनिवसनः प्रसन्नमुखः ।
 कुण्डलकिरीटधारी पीतगलोः स्थलांसमुजः ॥ ३२ ॥
 खड्गपादाशरपाणिर्दक्षिणतः शान्तिवश्चतुर्थकरः ।
 वामकरेषु च कार्मुकखेटकचक्राणि शङ्खश्च ॥ ३३ ॥
 अथ च चतुर्भुजमिच्छति शान्तिव एको गवाघरश्चान्यः ।
 दक्षिणपार्श्वे स्वैवं वामे शङ्खश्च चक्रं च ॥ ३४ ॥
 द्विभुजस्य तु शान्तिकरो दक्षिणहस्तोऽपरश्च शङ्खधरः ।
 एवं विष्णोः प्रतिमा कर्तव्या सूतिमिच्छद्भिः ॥ ३५ ॥

The image of Lord Nārāyaṇa must be made with eight, four or two arms. His breast must bear the *Śrīvatsa* mark (a hairy circle) and be adorned with the *Koustubha* gem. He should be made as dark as the *Atasi* (*Limn usitalissimum*), clad in yellow robes, having a serene and gracious countenance, wearing a diadem and ear-rings, and possessed of plump neck, breast, shoulders and arms. Of the eight hands the four on the right side must have the sword, mace, arrow and the emblem of peace (the fingers being raised and the palm facing the devotees), and the four on the left side, the bow, buckler, discus and conch. In case He is desired with only four arms, the two hands on the right side will bear the emblem of peace and mace respectively; and on the left the conch and discus. If He is made with only two arms, then the right hand bestows peace and the left holds the conch. This is how the image of the Lord Viṣṇu is to be made for prosperity.

[The hairy circle on the breast of the Lord is known as *Śrīvatsa*. His sword, mace, bow, discus and conch are named in order *Nandaka*, *Kaumodaki*, *Sārṅga*, *Sudarśana* and *Pāñcajanya*. The *Hand of Peace* is otherwise known as *Abhaya hasta*—the hand of protection, as the Lord assures His devotees 'Do not fear.']

अलदेवो हलपाणिर्मवद्विस्मलोन्नतश्च कर्तव्यः ।
 विभ्रत्कुण्डलमेकं शङ्खेन्दुमृणालगौरतनुः ॥ ३६ ॥

Baladeva (Śrīkṛṣṇa's elder brother) should be made having a plough in his hand, with his eyes rolling on account of intoxication, and wearing an ear-ring, his complexion being as white as conch, the Moon and lotus-stalk.

एकानंशा कार्या देवी अलदेवकुण्डलयोर्मध्ये ।
 कटिस्तस्थितवामकरा सरोजनिनतरेण चोदहती ॥ ३७ ॥

कार्या चतुर्भुजा या वामकराभ्यां सपुस्तकं कमलम् ।

हस्ताभ्यां दक्षिणपार्श्वे वरमयिष्वक्षसूत्रं च ॥ ३८ ॥

वामेऽष्टाक्षरमुखाः कमण्डलुश्चापमम्बुजं शास्त्रम् ।

वरमरुदपण्युक्ताः सव्यभुजाः सासमुद्राश्च ॥ ३९ ॥

Goddess *Ekānārīṣā* should be placed between Baladeva and Śrī Kṛṣṇa, with her left hand placed on the hip and the other hand holding a lotus. If she is to be made with four arms, then her left hands should hold a book and a lotus, and her right hands, boon — the suppliants and a rosary. In case she is desired with eight arms, in the left hands she should have a water-pot, a bow, a lotus, and a book, and in the right ones, boon, an arrow, a mirror and a rosary.

[The वरदहस्त, hand of boons, and प्रमयहस्त, the hand of protection, are well-known gestures of hand in iconography. The hand of boons is the open palm with the fingers pointing downwards.]

शाम्भश्च गदाहस्तः प्रद्युम्नश्चापभृत् सुकुपश्च ।

अनयोः स्त्रियौ च कार्ये खेटकनिस्त्रिशधारिभ्यो ॥ ४० ॥

Śāmba should be made with a mace in his hand; Pradyumna, possessed of a charming personality, with a bow in his hand. Their wives also should be made with sword and shields in their hands.

[The commentator says that Śāmba has two arms. प्रद्युम्न means the God of Love.]

ब्रह्मा कमण्डलुकरश्चतुर्भुजः पञ्चजानस्यश्च ।

स्कन्दः कुमाररूपः शक्तिधरो धृष्टिकेतुश्च ॥ ४१ ॥

Brahman (creator) must have four faces, a water pot in his hand and be seated on a lotus. Skanda (or Kārttikeya) must have the appearance of a boy, hold a javelin in his hand and have a peacock for his ensign.

शक्रश्चतुर्विद्यागो द्विपो महेन्द्रस्य दण्डपाणित्वम् ।

तिथिगं ललाटसंस्यं तृतीयमपि लोचनं चिह्नम् ॥ ४२ ॥

Indra should have a white, four tusked elephant, and the thunderbolt in his hand. He should have another mark as well viz. a third eye placed horizontally on the forehead.

[Indra, I think, is to be represented as being seated on the back of his Airāvata, the white elephant. Possibly, the transverse eye represents his thousand eyes.]

शम्भोः शिरसीन्दुकला वृषध्वजोऽसि च तृतीयमपि चोर्ध्वम् ।

शूलं धनुः पिनाकं वामार्धे वा गिरिमुत्तमम् ॥ ४३ ॥

A digit of the Moon should be represented on Lord Śiva's head; He should have his ensign viz. the bull; He has the third eye, vertical on the forehead; He has a trident in one hand and a bow called Pināka in the other. He may be represented as having Pārvatī for His left half.

[The पर्वतारोहण aspect of the Lord is very popular in sculpture. It is also highly significant in spiritual matters. It is this aspect that Kālidāsa pays homage to in his Raghuvamśa (I.1). In yoga both the इन्दुकला and the third eye have deep significance.]

पद्मार्द्रितकरचरणः प्रसन्नमूर्तिः सुनीलकेशश्च ।

पद्मासनोपविष्टः पितेव जगतो भवति बुद्धः ॥ ४४ ॥

The Buddha should be represented seated on a lotus, as if he were the father of the world (creator), very forgiving, with hands and feet marked with lotuses, with a serene (compassionate) body and sparse hair.

[In the place of सुनील there are two other readings सुनील and सुनील. The first would mean, "well-trimmed" and the second "very dark."]

आजानुसम्बबाहुः धीवत्साङ्गः प्रशान्तमूर्तिश्च ।

दिव्यासास्तदणो कृपाशब्दं कार्योर्ध्वतः देवः ॥ ४५ ॥

The God of the Jains viz. Jīna or Mahāvīra, should be represented naked, young, handsome and serene in appearance (i.e. self-controlled and free from attachment and aversion), with his arms reaching the knees and his breast bearing the Śrīvatsa mark.

नःसातसादजङ्घोऽङ्गण्डवर्ध्नासि धोन्नतानि रवेः ।

कुर्यादुर्वीच्यवेधं गूढं पावाहुरो यावत् ॥ ४६ ॥

विभ्राणः स्वकरहृते ब्राह्मभ्यां पञ्चजं मुकुटधारी ।

कुण्डलमूर्धितवदनः प्रलम्बहारो विमङ्गवत् ॥ ४७ ॥

कमलोदरश्रुतिमुखः कञ्चुकगुप्तः स्मितप्रसन्नमुखः ।

रत्नोज्ज्वलप्रभामण्डलश्च कर्तुः शुभकरोऽर्कः ॥ ४८ ॥

The Sun-God should be represented with elevated nose, forehead, shanks, thighs, cheeks and breast; He should be dressed in

the northern style, covering the body from breast to foot. He holds two lotuses born of His hands, in His arms; wears a diadem; His face is beautified with ear-rings; He has a long pearl necklace and a girdle round the waist. His face is as lustrous as the interior of the lotus, His body is covered with an armour; face, pleasant with a smile, and has a halo of bright lustre of gems (or, a halo that is made very resplendent by gems on the crown). Such an image of the Sun will be beneficial to the maker (and to the worshipper).

[Next he mentions the good and evil consequences of different heights and flaws in the image of the Sun-God in particular and all images in general.

सौम्या तु हस्तमात्रा वसुवा हस्तद्वयोच्छ्रिता प्रतिमा ।
क्षेममुभिक्षाय भवेत् त्रिचसुहस्तप्रमाणा या ॥ ४६ ॥

नृपभयमत्यङ्गायां हीनाङ्गायामकल्पता कर्तुः ।
शातोदयोः क्षुब्धमयमथिनामाः कुशाङ्गायाम् ॥ ४७ ॥

मरणं तु सक्षतायां शस्त्रनिपातेन निर्दिशेत्कर्तुः ।
वामायमता धर्तौ दक्षिणधिनता हिनस्त्यायुः ॥ ४९ ॥

अन्धस्त्वमूर्ध्वदृष्ट्या करोति चिन्तामघोमुखी दृष्टिः ।
सर्वप्रतिमास्येवं शुभाराधनं भास्करोक्तसमम् ॥ ५२ ॥

An image of the Sun-God one cubit high is auspicious; one that is two cubits high bestows wealth; those of three and four cubits lead to happiness and abundant food respectively. If it is of larger limbs, there would be trouble from the king; if of shorter limbs, the maker would be afflicted with diseases; if of slender belly, danger of famine; if of thin limbs, loss of wealth; if there be injuries in it, the maker would be killed as a result of the fall of a weapon; if it be depressed on the left side, it would kill his wife; if on the right side, he would be deprived of his longevity if its eyes be turned upwards, he would lose his eye-sight; and they be bent downwards, it would cause worries to him. In this manner, all the good and bad effects mentioned for the image of the Sun-God will have to be applied to all images.

लिङ्गस्य वृत्तपरिधिं देव्येणासूत्र्य तत् त्रिधा विभजेत् ।

मूले तच्चतुरश्रं मध्ये त्वष्टाश्रि वृत्तमतः ॥ ५३ ॥

चतुरश्रमवनिष्ठाते मध्यं कार्यं तु पिण्डिकाश्वभ्रे ।

दृश्योच्छ्रायेण समा समन्ततः पिण्डिका श्वभ्रात् ॥ ५४ ॥

Treat the circumference of (the round part of) the Emblem of Śiva (made of wood, stone or gem) as the height and divide it into three equal parts. The lowest part should be quadrilateral; that in the middle, octagonal; and the uppermost one, cylindrical. The quadrilateral part should be buried in the earth, the middle one, in the pit of the pedestal; and the pedestal around the pit must be equal in extent to the visible height of the Emblem.

कुशावीर्यं देशघ्नं पादवैविहीनं पुरस्य नाशाय ।

यस्य क्षतं भवेन्मस्तके विनाशाय तल्लिङ्गम् ॥ ५५ ॥

An Emblem of Śiva, being too thin or too tall, will destroy the country; being devoid of sides, it will ruin the town; and one with a wound on the head (i.e. top) will destroy the owner himself.

मातृगणः कर्तव्यः स्वनामदेवानुरूपकृतवित्तः ।

रेवन्तोऽश्वाकृदो मृगपाक्षीहाविपरिवारः ॥ ५६ ॥

The group of Divine Mothers should be represented with the characteristics peculiar to the Gods whose name they bear. Revanta (the Sun's son) should be shown seated on horse-back, with his attendants in hunting, sports etc.

[There are seven Mothers viz. शङ्खी, मातृवरो, कीमारी, वैष्णवी, वाराही, दत्तात्री and वामदेवी. Utpala, however, mentions some more viz. वाम्य, वाग्व्यः, कोवेर्वा, वारसिद्धा, वैनस्यः etc. The seven Mothers are mentioned in the उपनिषद्. All these are the personified powers of the different deities. All the Mothers should be represented with charming breasts, slender waist and heavy hips, so that they may appear attractive.]

दण्डो यमो महिषगो हंसारूढश्च पाशभृद्वरुणः ।

नरबाहनः कुबेरो वामकिरीटो बृहत्कुलिः ॥ ५७ ॥

The God of death should be represented mounted on a buffalo, with a club in his hand; Varuṇa, on a swan, with a noose in his hand; and Kubera, the God of wealth, on a human being, with a pot-belly and a crown placed on the left side of the head.

[Some read चरबाहनः in the place of नरबाहनः. Here the commentator gives a tip to sculptors: The author has, no doubt, laid down the rules for making images of Gods, but they should be suitably decorated and beautified according to the practices of the place, without, of course, offending the ruling regarding dimensions and characteristic features.

CL. काश्यप—

एकदंष्ट्रो गजमुखश्चतुर्बाहुर्विनायकः ।
 लम्बोदरः स्थूलदेहो नेत्रत्रयविभूषितः ॥
 नवकुलपकान्तिमलमालां कमलकमण्डलुदर्पणासहस्ताम् ।
 प्रणमत वरपीठपीठपद्मासनसुखितां परमेश्वरीं वितस्ताम् ॥
 ब्रह्मा चतुर्मुखो दण्डो कृष्णाजिनकमण्डली ।
 विष्णुरचतुर्भुजः शार्ङ्गो भङ्गचक्रगदाधरः ।
 श्रीवत्साङ्गः पीतवासा वनमालाविभूषितः ॥
 सरसिहः स्थूलदेहो रोमावर्तविभूषितः ।
 जम्बूदण्डितमुखः सखी वल्लिकान्तर्वृहद्भुजः ॥
 वराहः सूकरमुखश्चतुर्बाहुर्विभूषितः ।
 नीलाञ्जनचयप्रस्थो ध्यानशक्तः सुलोचनः ॥
 ईश्वरो जटिलस्त्र्यक्षो वृषचन्द्राङ्गभूषितः ।
 उरगेन्द्रोपवीतो च कृत्तिदासाः पिनाकधृक् ॥
 चण्डिकापदादणभुजा सर्वप्रहरणाग्विता ।
 व्यष्टा सिंहस्था घन्या महिषासुरसूदिनी ॥
 मयूरवाहनः स्यान्दः शक्तिशुक्लदधारकः ।
 सुरूपदेहो विक्रान्तो देवः सेनापतिः शिशुः ॥
 आदित्यस्तदणः सखी कवची खड्गधृक् तथा ।
 तेजस्वी पङ्कजकरः पद्मवर्गश्च किरीटवान् ॥
 ऐरावतश्चतुर्दन्तः श्वेतगात्रो महागजः ।
 तथारुडो महेन्द्रस्तु वज्रहस्तो महाबलः ॥
 त्रिमङ्गलाय नमः नेत्रं तृतीयं तस्य कारवेत् ।
 नीललोहितवर्णा च शङ्खी तस्य समीपगा ॥
 एवं देवगणाः सर्वे स्वायुष्माभरणोज्ज्वलाः ।
 कर्तव्याः स्वस्वरूपाश्च सम्पूर्णाः शुभलक्षणाः ॥
 हस्तमात्रा भवेत् सौम्या दिहस्तान्नघनप्रदा ।
 सुमिक्षक्षेमदा पुण्या विहस्ता तु चतुष्करा ॥
 वैकल्यं कुरुते हीना कृशाङ्गी देहनाशिनो ।
 मरणं सक्षतायां तु मुदीर्घा वितनाशिनो ॥
 वामे नता हन्ति पत्नीं कर्तुर्दक्षिणभागमा ।
 ऊर्ध्वदृष्टिर्नेत्राङ्गं गोकर्णा स्यादधोमुखी ॥
 सुरूपा सुप्रभागीव सर्वाभरणभूषिता ।
 स्वायुष्मश्च समायुक्ता कर्तव्या प्रतिमा शुभा ॥

प्रमथाधिपो गजमुखः प्रलम्बजठरः कूटारधारो स्यात् ।
 एकविधाणो विधन्मूलककन्दं सुनीलदलकन्दम् ॥ ५८ ॥

Lord Gaṇeśa, who is the lord of the *Pramatha* hosts of Śiva, has the face of an elephant, with a single tusk, a bulging belly, a hatchet in his hand and a radish bulb (*Raphanus sativus*) of very dark foliage and root.

[This verse does not occur in the *Varāṇaseya* edition.]

वनसम्प्रवेशाध्यायः ॥ ५६ ॥

Chapter LIX—Entering Forest.

[This chapter is in continuation of the topic discussed in XLIII and LIII. Here the author treats of the trees recommended for making images of Gods. For, images are made of wood, stone, metals, clay and gems.]

कर्तुं न कूलविषये देवज्ञविशोधिते शुभनिमित्ते ।

मङ्गलशकुनैः प्रास्थानिकैश्च वनसम्प्रवेशः स्यात् ॥ १ ॥

The maker of the image should enter a forest on an auspicious day that is presided over by a planet conducing to prosperity and which has an unhurt asterism, when good auguries are discovered by the astrologer and when there are auspicious omens prescribed for a journey.

विसृज्य मार्गशुभं रासपवन्ती कोद्यानतापसाभयजाः ।

चैत्यसरितस्तङ्गमसम्भवाश्च घटतोयसिक्ताश्च ॥ २ ॥

कुम्भानुजातवल्ली निषोडिता चक्रमास्तोपहृताः ।

स्वपतितहस्तिनिषोडितशुष्काग्निप्लुष्टमधुनिलयाः ॥ ३ ॥

तरुषो वर्जयितव्याः शुभदाः स्युः स्निग्धपत्रकुमुदकतः ।

अभिमतदृशं गत्वा कुर्यात् पूजां सधतिपुष्पाम् ॥ ४ ॥

The following trees are to be rejected: Those that grow in cemeteries, roads, temples, ant hills, gardens, penance-groves, sacred spots, near the confluences of rivers, those that are reared being watered, those that are stunted, those that are joined with others, those that are infested with creepers, that have been struck down by lightning and storm, those that have fallen by themselves, that have been broken by elephants, that have withered, are burnt by fire and that contain bee hives. Those trees which have glossy leaves, flowers and fruits will be beneficial. One should go to the desired (selected) tree and offer worship to it with food and flowers.

सुरदारचन्दनशमीमधुकतरवः शुभा द्विजातीनाम् ।

अजस्यारिष्टाश्च त्वखदिरवित्वाधिवृद्धिकराः ॥ ५ ॥

वैश्यानां जीवकखदिरसिन्धुकस्यन्दनाश्च शुभफलदाः ।

तिन्दुककेसरसर्जार्जुनाम्रशाखाश्च शूद्राणाम् ॥ ६ ॥

The deodar (*Cedrus deodara*) sandalwood (*Santalum album*), Sami (*Prosopis spicigera*) and Madhuka (*Cynometra ramiflora*) are good for images to be installed by Brāhmanas; Ariṣṭa (*Xanthium strumarium*), Aśvartha (*Ficus religiosa*), Khadira (*Acacia catechu*) and Bilva (*Aegle marmelos*) bestow prosperity on the Kṣatriyas; Jivaka, Khadira, Sindhuka and Syandana (Rathadru) are auspicious for Vaiśyas; and Tinduka, Kesara, Sarja, Arjuna, mango and Śāla are good for Śūdras.

[Cf. काव्य—

सुरदारः शमीवृक्षो मधुकश्चन्दनस्तथा ।

प्रतिष्ठार्थं ब्राह्मणानामेते प्रोक्ताः शुभावहाः ॥

अरिष्टाश्च त्वखदिरवित्वाः अत्रियजातिषु ।

जीवकः खदिरश्चैव सिन्धुकाः स्यन्दनस्तथा ॥

वैश्यानां शुभदाः प्रोक्तास्तिन्दुकः केसरस्तथा ।

मर्जार्जुनाम्रशाखाश्च शूद्राणां शुभदाः स्मृताः ॥]

सिङ्गं वा प्रतिमा वा द्रुमवत् स्थाप्या यथाविशं यस्मात् ।

तस्माद्विध्वङ्ग्यस्तस्या दिशो द्रुमस्योर्ध्वमथवायः ॥ ७ ॥

Since an Emblem of Śiva or any image should be installed according to the directions of the tree, the different directions as well as the upper and lower parts should be marked on the tree.

[The different directions and tip and bottom of the tree should be marked, so that the idol may have the eastern part for its face, the western one for its back, the lower part for its feet and upper one for its head. If the image is made contrary to the directions of the tree, it will prove harmful to the maker as well as to the worshipper.

Cf. काव्य—

वृक्षवत्प्रतिमा कार्या प्राग्भागाद्युपलक्षिता ।

पादाः पादेषु कर्तव्याः शीर्षे दूर्ध्वे तु कारयेत् ॥]

परमान्ममोदकीदनदधिपललोत्पिकादिभिर्मन्त्रैः ।

मन्त्रैः कुसुमैर्धूपैर्गन्धैश्च तत्र समभ्यर्च्य ॥ ८ ॥

सुरपितृविशाचराक्षसभुजगासुराणविनायकाद्यानाम् ।
कृत्वा रात्रौ पूजां वृक्षं संस्पृश्य च ब्रूयात् ॥ ६ ॥

After worshipping at night the tree with milk porridge, sweets, rice, curds, semi-ground sesamum seeds, eatables of various kinds, wine, flowers, incenses and perfumes, Gods, *manes*, goblins, demons, serpents, Asuras, Śiva's hosts, Gaṇeśa and others should be worshipped. Thereafter, touching the tree, one should recite the following hymn:

[Refer to XLIII. 17-18 for a similar idea. *उत्सोषिका* is some edible. Utpala satisfies himself and others by saying *उत्सोषिकाः प्रमिताः*.]

धर्वाधर्ममुक्तस्य त्वं देवस्य परिकल्पितः ।

नमस्ते वृक्ष पूजयेयं विधिवत् सम्प्रगृह्यताम् ॥ १० ॥

यानीह भूतानि वसन्ति तानि यौत गृह्येत्वा विधिवत्प्रयुक्तम् ।

अथवा वासं परिकल्पयन्तु क्षमन्तु तान्मया नमोऽस्तु तेभ्यः ॥ ११ ॥

'Oh Tree, thou hast been selected for the worship (through an image) of the particular Deity. Salutation to thee! This worship offered by me in accordance with the scriptural rules may kindly be accepted by thee. May all those beings that dwell in this tree accept the offerings made according to rules, and then depart to another tree for residing. May they pardon us now! We bow to them.'

वृक्षं प्रभाते सलिलेन सिक्त्वा पूर्वोत्तरस्यां दिशि सन्निहृत्य ।

मध्वाज्यद्विधेन कुदारकेण प्रदक्षिणं शोधयती निहन्त्यत् ॥ १२ ॥

In the morning the tree should be watered, and then cut on the north-eastern side with an axe whose blade has been smeared with honey and ghee. The remaining parts should be cut in a clockwise manner.

[The metre is *अपजति* in this and the other two verses.]

पूर्वेण पूर्वोत्तरतोऽयवोदक् पतेद्यदा वृद्धिकरस्तदा स्यात् ।

आग्नेयकोणात्क्रमशोऽग्निवाहृतपोमरोयास्तुरमक्षयश्च ॥ १३ ॥

Should the tree fall on the east, north-east or north, it would bring prosperity. On the other hand, if it should fall on the south-east, south, south-west, west and north-west, there would be outbreak of fires, disease, disease, disease and destruction of horses respectively (according to Sage Garga).

यन्नोक्तमस्मिन्वनसम्प्रवेष्टो निपातविच्छेदनवृक्षगर्भः ।

इन्द्रवज्रे वास्तुनि च प्रदिष्टाः पूर्वं मया तेष्वत्र तथैव योज्याः ॥ १४ ॥

Whatever has not been mentioned here in connection with the topic of 'Entering forest' viz. the fall of trees the cutting (XLIII 19-20) and interior of trees has already been explained by me in connection 'with Indra's Banner' and 'House-building' (LIII. 122-123). All those ideas have to be applied here too.

[There is practically nothing new in this chapter except the important principle about the directions of the image, given in verse 7.]

one of copper, increase or prosperity, of children; and an idol or Emblem of Śiva made of stone, influx of immense landed property.

[Cf. काव्यम्—

यार्चा मृदाकृत्स्नभूता सायुःश्रीरत्नदा मता ।
सौवर्णी पुष्टिदा ज्ञेया रत्नजा हितकारिणी ॥
रामती कीर्तिदा ज्ञेया ताम्रजा जनार्द्धिनी ।
महत् करोति भूलाभं यार्चा पाषाणनिर्मिता ॥

शङ्कुः पृहता प्रतिमा प्रधानपुरुषं कुलं च घातयति ।
श्वस्त्रोपहृता रोगानुपश्रवाश्च त्वयं कुरुते ॥ ६ ॥

An image being hurt by a wedge would destroy the chieftain and family; one being damaged by a hole would cause diseases, troubles and ruin.

[Cf. काव्यम्—

यार्चा शङ्कुः पृहता सा तु प्रधानकुलनाशिनी ।
छिद्रेऽपहृता वा तु बहुदोषकरी मता ॥

मण्डपमध्ये स्थण्डिलमुपलिप्त्वास्तीर्थं सिकतयाथ कुशैः ।
भद्रासनकृतशीर्षोपधानपादां भ्यतेरप्रतिमाम् ॥ ७ ॥

In the centre of the Platform the ground must be cleaned, and smeared with cow-dung. Then sand must be spread on that, and lastly sacred gran. The image should be placed there with its head resting on a throne and feet on a pillow.

[The सविष्णुसम rituals are described in this and the following eight verses. These are symbolical of the birth of divinity.]

प्लक्षारवत्पुष्पवृक्षारतिरोपवटसम्भवैः कषायजलैः ।
मङ्गल्यसञ्जिताभिः सर्वोपधिभिः कुशाद्याभिः ॥ ८ ॥

द्विपक्षमोद्धतपर्वतबल्मीकसरित्समागमनदेयु ।
पद्मसरःसु च मृद्भिः सपञ्चगव्यैश्च तीर्थजलैः ॥ ९ ॥

पूर्वशिरस्कां स्नातां सुवर्णरत्नाम्बुधिरश्च समुगन्धैः ।
नानातूर्यनिर्दारैः पुष्पाह्वैर्वेदनियोगैः ॥ १० ॥

The image should be bathed with a decoction of the sprouts of Plaksa (*Ficus amottiana*) Āśvattha (*Ficus religiosa*), Udumbara (*Ficus racemosa*), Śirīṣa (*Albizia lebbek*) and banyan mixed with all kinds

प्रतिमाप्रतिष्ठापनाध्यायः ॥६०॥

Chapter LX—Installation of Images.

दिशि यान्यायां कुर्यादधिवासनमण्डपं युधः प्रमथा ।
तोरणचतुष्टयपुतं शस्तद्रुमपल्लयच्छन्नम् ॥ १ ॥

पूर्वे भागे चित्राः खजः पताकारव मण्डपस्योक्ताः ।
आग्नेय्यां विशि रक्ताः कृष्णाः स्युर्ध्वाध्वनर्कतयोः ॥ २ ॥

श्वेता दिक्षपरस्यां वायव्यायां तु पाण्डुरा एव ।
चित्राश्चोत्तरपार्श्वे पीताः पूर्वोत्तरे कार्याः ॥ ३ ॥

A learned man ought to construct in the south (north ?) or east the 'Platform for the Installation ceremony' with four archways and covered with the sprouts of auspicious trees. For the eastern side of the platform, variegated garlands and flags have been prescribed; for the south-eastern corner, red ones; for the southern and south-western sides, black ones; for the western side, white ones; for the north-western corner pale-white ones; for the northern side, multi-coloured ones; and for the north-eastern part, yellowish ones.

[In the first line शौम्यायां is another reading for यान्यायाम्.]

The अधिवासनमण्डप is a temporary platform constructed for performing the preliminary ceremonies which include planting seeds in small earthen vessels. These ceremonies go on for a week or so until the seeds sprout up in all the vessels.]

सामुःश्रीवलजयवा दारुमयो मृन्मयो तथा प्रतिमा ।
लोकहिताय मणिमयो सौवर्णी पुष्टिदा भवति ॥ ४ ॥

रजतमयो फांतिकरी प्रजाविवर्द्धि करोति ताम्रमयो ।
भूलाभं तु महान्तं शैलो प्रतिमाथवा लिङ्गम् ॥ ५ ॥

An image, made of wood or clay, confers longevity, prosperity, strength and victory; one made of precious stone leads to the weal of the world; one of gold bestows health or growth; one of silver, fame;

of herbs bearing auspicious names (such as Jayā, Jayantī and Jivantī), with holy grass etc., with clay dug up by elephants and bulls, from mountains, ant-hills, river-banks at the confluences, and lotus-lakes, mixed with water from holy rivers, along with the five products of cows, and with scented waters containing gold and gems; and then it should be laid with its head pointing to the east, to the accompaniment of the sounds of various musical instruments and of the chantings of the Panyāha and other Vedic hymns.

[The commentator gives a long list of auspicious herbs viz. Jayā, Jayantī, Jivantī, Jivaputrī, Punarnavā (*Boerhaavia diffusa*), Viṣṇu-krāntā, Abhayā, Viśvambharī, Mahāmoclī, Sahadevī, Pūṣpakāśā, Śatāvārī (*Asparagus racemosus*), Saḥasravīryā and Lakṣmīnā.

ऐन्द्रयां विशोत्रलिङ्गा मन्त्राः प्राग्वक्षिणोऽग्निलिङ्गारच ।
वसन्त्या द्विजमुख्यैः पूज्यास्ते दक्षिणामिषच ॥ ११ ॥

Learned Brāhmaṇas should chant in the east hymns in praise of Indra; and in the south-east, of the Fire-God. Those high priests ought to be honoured with monetary gifts.

[In the place of वसन्त्या some read जन्त्या.]

यो देवः संस्थाप्यस्तन्मन्त्रं पश्चान्नलं द्विको जुहुयात् ।
अग्निनिमित्तानि मया प्रोक्तानीन्द्रवज्रोत्थाने ॥ १२ ॥

धूमाकूलोऽपसव्यो मुहुर्मुहुरिष्कुलिङ्गकृन्तुः ।
होतुः स्मृतिलोचो वा प्रसवणं चाक्षुसं प्रोक्तम् ॥ १३ ॥

The Priest should worship the sacred fire with the hymns sacred to that God who is to be installed. The symptoms of the sacred fire have to be observed. These symptoms have already been explained by me in connection with the raising of 'Indra's Banner' (XLII. 32). If the fire is filled with excessive smoke, turned to the left, making murmuring sounds and sending out sparks continuously, it is not auspicious. The priest's loss of memory and moving forward are not considered to be auspicious.

[Utpalā interprets प्रसवणं as पश्चाद् गमनम्. Then what would be the meaning of अपसवणम्? The author possibly means that any movement of the priest's body, forward, backward or sideways, is harmful.]

स्नातामभुक्तवस्त्रां स्वतङ्कृतां पूजितां कुसुमगन्धैः ।
प्रतिमां स्वास्तोत्रायां शय्यायां स्थापकः कुर्यात् ॥ १४ ॥

After the image has been bathed, clothed in new garments, tastefully decorated with ornaments, and worshipped with flowers and scents (like sandal paste), the priest who performs the installation should lay it on a well-spread couch.

मुप्रां सगोतनृत्यैर्जगिरणैः सम्यगेयमधिवास्य ।
देवजसम्प्रविष्टे काले संस्थापनं कुर्यात् ॥ १५ ॥

After the sleeping image has been properly consecrated with the materials for waking up, accompanied by dance and songs, the installation should be done at the time prescribed by the astrologer i.e. in the northern solstice, bright fortnight etc.

अभ्यर्च्यं कुसुमवस्त्रानुलेपनैः शङ्खतूर्यनिर्घोषैः ।
प्रादक्षिण्येन नयेदायतनस्य प्रयत्नेन ॥ १६ ॥

कृत्वा बलिं प्रभूतं सम्पूज्य ब्राह्मणारच सध्यां च ।
इत्था हिरण्यकलं विनिक्षिपेत्पिण्डकाश्वस्य ॥ १७ ॥

स्थापकदेवजद्विजसभ्यस्यपत्नीन् विशेषतोऽभ्यर्च्य ।
कस्याधानां भागी भवतीह परत्र च स्वर्गो ॥ १८ ॥

Being worshipped with flowers, clothes and unguents, the image should be taken, to the accompaniment of the sounds of conchs and musical instruments, into the *sanctum sanctorum* with all precautions in a clock-wise procession. After making profuse offerings and worshipping Brāhmaṇas and members of the religious assembly, the image should be placed in the pit of the pedestal, in which a piece of gold has been deposited. Then the installer of the idol, astrologer, Brāhmaṇas, members of the assembly and the carpenter (sculptor) should be specially honoured. By doing this, one will be blessed with all glorious things on earth, and with heaven in the next world.

विष्णोर्मग्वतान् भगारच सखितुः शम्भोः सभस्मद्विजान् ।
सातृणामपि भण्डनक्रमविद्धो विप्रान् विदुर्ब्रह्मणः ।
शक्यान्तर्बहिस्तस्य सान्त्तमनसो नग्नान् जिनान् विदु-
र्ये यं देवमुपाश्रिताः स्वविघ्ना तैस्तस्य कार्या क्रिया ॥ १९ ॥

The priests who should install an idol of Lord Viṣṇu should be Bhāgavatas (i.e. devotees of the same Lord); of the Sun-God, the

Maga-Brāhmaṇas; of Lord Śiva, the Pāśupatas who are smeared with the holy ashes; of the Divine Mothers (Brāhmī etc.), those that are adepts in the methodology of the Maṇḍala-pūjā (circular worship); of Brahman (creator). Brāhmaṇas (well-versed in spiritual lore); of the Buddha, the All-benevolent, and of serene mind, the Śākyas (red-robed monks); and of the Jinās, naked (Digambara) Jain monks. The installation of the different Deities should be got performed by priests who are devoted to the respective Deities, according to the rules peculiar to each sect.

[It is interesting to note that our author is a devotee of the Sun-God and a seion of Sun-worshippers. For, his father was known as Ādityadāsa, servant of the Sun. Scholars like Sudhākara Dvivedi are of opinion that Varāhamihira's family originally belonged to the Magadha country. It is possible that that country was a great colony of the Maga priests. The derivation of that word would be: मग धीयन्ते पश्चिमिदि मगधो देवः. Since they were the original worshippers of the Sun, a Maga priest alone was considered competent to perform the installation. According to the ग्रन्थि पुराण (CXVII-55) they are called Magadhas as they think of Maga (मग ध्यायन्ति). We cannot say if there is any connection between the Magas and the Magi. Perhaps the former became Magi in ancient Persia. It may also be argued that Magadha derived its name from a settlement of the Magi from Persia.

The procedure of worship in temples is governed by scriptures called Āgamas such as the Pāñcarātra, Pāśupata and Vaiṣṇava. Viṣṇu's worship is regulated by the Pāñcarātra school, Śiva's by the Pāśupata one, the Muṇi's by the Saura one, Buddha's by the Pāramitā method. Utpalā says: बभूवतन्त्रोक्तोनाम्नोक्तविधिना वागम्भोः । The metre is पादुलचिह्नित.

उदययने हितपक्षे शिशिरामस्ती च जीववर्गस्ये ।

रात्रे स्थिरे स्थिरांशे सीम्यर्धोद्यमकेन्द्रगतः ॥ २० ॥

पार्वत्यक्षसंस्थेर्ध्वमृदुरितिष्यवायुदेवेषु ।

विक्रजे दिनेऽनुकूले देवानां स्थापनं शस्तम् ॥ २१ ॥

The installation of Deities would be favourable and fortunate, if done in the northern solstice (i.e. when the Sun is in any of the six Signs beginning with Capricorn), in the bright fortnight, when the Moon is situated in a Varga (part of the Zodiacal Sign) owned by Jupiter, when a fixed Sign and a fixed Navāṁśa rise when benefics

(Jupiter, Venus and Mercury) occupy the 5th, 9th and Kendras (1st, 4th, 7th and 10th) and malefics (the Sun, Mars and Saturn) Uparāya houses (3rd, 6th, 10th and 11th), and when the Moon is in any of the asterisms, viz. the three Uttarās, Rohiṇī, Mṛgaśīrṣa, Citrā, Anūrādhā, Revatī, Śravaṇa, Puṣya and Svātī, and on any convenient day except Tuesday.

[Generally six Vargas are considered in election astrology. They are the Rāśi, Horā, Drekkāṇa, Navāṁśa, Dvādaśāṁśa and Triṁśāṁśa. Among the fixed Signs only Taurus, Leo and Aquarius ascendants are recommended for this ceremony. The Taurus Navāṁśa of any Sign is also recommended. Suppose we are forced to elect Gemini, Cancer, Virgo, Libra, Sagittarius or Pisces for the ascendant. Then we have to go in for a fixed Navāṁśa therein. Saturday is not forbidden for this purpose. For, it is considered as the fixed Day. The word अनुकूले signifies that it should be such a day that it is ruled by a star which is favourable i.e. 2nd, 4th, 6th, 8th, or 9th, to the star of the owner of the house or temple.]

सामान्यमिदं समासतो लोकानां हितं मया कृतम् ।

अधिवसनसन्निवेशने सावित्रं पृथगेव विस्तरात् ॥ २२ ॥

I have thus expounded succinctly this subject in general terms for the benefit of mankind. However, in the work entitled *Sāvitra* the subjects of consecration and installation are explained in detail for each deity separately—or the consecration and installation of the Sun have been separately treated of extensively in that Śāstra revealed by the Sun-God.

[Our author refers here to an ancient work called *Sāvitra-śāstra* bearing on this subject. Utpalā seems to be ignorant of it, as he is not sure of his own interpretation. The metre is वैतालिये.]

गोलक्षरम् ॥ ६१ ॥

Chapter LXI—Features of Cows.

[This topic is gathered by our author from the work wherein Sage Parāśara is said to have expounded the characteristics of cows to his disciple Bṛhadratha. Generally in classical texts on Āyurveda etc. the teacher expounds a particular science in response to the humble requests of his pupils. Utpala quotes in addition Śālihotra and a Gāthā in Prākṛt.]

पराशरः प्राह बृहद्रथाय गोसंक्षणं पत् क्रियते ततोऽयम् ।

अथा समासः शुभलक्षणस्ताः स्यादित्याऽप्यागमतोऽभिधास्ये ॥ १ ॥

This is a succinct account of the characteristics of cows that were taught by Sage Parāśara to his disciple Bṛhadratha. Although all types of cows are of auspicious sign, yet I shall delineate them on the authority of the Śāstra (Scientific work) written by the Sages.

[The metre is the usual उपजाति.]

साक्षाद्विलक्ष्णाश्चो मूषकनपनाश्च न शुभदा गावः ।

प्रखलच्चिपिटविषाणः करटः खरसन्निभाश्च ॥ २ ॥

वशसप्तचतुर्दन्त्यः प्रसम्बमुष्णानना विनतपृष्ठयः ।

ह्रस्वस्फूलग्रीवा यवमध्या दारितक्षुराश्च ॥ ३ ॥

श्यावातिदीर्घजिह्वा गुल्फैरतितनुभिरतिबृहज्जिर्वा ।

अतिककुदाः कुशदेहा नेष्टा हीनाक्षिकाङ्गधराश्च ॥ ४ ॥

Cows with dirty and dry eyes, shedding tears, and resembling those of rats are not auspicious; nor are those that have flat, shaking horns, that are black and red in colour or have the colour of asses. So also are those that have ten, seven or four teeth, drooping hornless head depressed back, short and thick neck, middle resembling barley corn, broken hocks, very long and blackish tongue, very small or very big ankle-joints, big hump, weak body and fewer or more limbs.

[Cf. पञ्चतर—

सायुणी लोचने यामां रुक्षात्पे न न ताः शुभाः ।

चलच्चिपिटशृङ्गाश्च करटाः खरसन्निभाः ॥

वशसप्तचतुर्दन्त्यो लम्बवक्त्रा न ताः शुभाः ।

विषाणवजिता ह्रस्वाः पृष्ठमध्यातिसन्नताः ॥

ह्रस्वस्फूलग्रीवा यवमध्या शुभा न ताः ।

भिन्नपादा बृहद्गुल्फा याश्च स्पृस्तगुल्फकाः ॥

श्यावातिदीर्घजिह्वाश्च महत्कुदसंयुताः ।

याश्चातिकुशदेहाश्च हीना अवयवैश्च याः ॥

न ताः शुभप्रदा गावो भर्तृयूषस्य नाशनाः ॥

In the expression विनतपृष्ठयः the शीष् is, untenable according to Pāṇini IV. 1.54.]

युष्मोऽप्येवं स्थूलातिलम्बव्ययः शिराततकोडः ।

स्थूलशिराक्षितगण्डस्त्रिस्थानं मेहते यस्य ॥ ५ ॥

मार्जाराक्षः कपिलः करटो वः न शुभवो द्विजस्यैव ।

कुष्णोष्ठतालुजिह्वः श्वसनो पूषस्य घातकरः ॥ ६ ॥

A bull too possessing the above characteristics as well as large and hanging testicles, breast full of veins, and cheeks covered with thick veins, and one which urinates in three streams, brings no good luck. One tawny or dark-red, having cat's eyes is not good even for Brāhmaṇas. One with dark lips, palate and tongue and continually blowing, is destructive to the entire flock.

[Against the accepted meaning of the word श्रोत्र (chest) our commentator gives a strange meaning: तृणवादवयवस्य which would mean the middle of the fore-legs.]

In our previous edition we had adopted the meaning 'even to Brahmins' for द्विजस्यैव, which is followed here too. We cannot, however, account for the author's preference of एव to प्रति. Does it mean: 'Such a bull is harmful only to a Brāhmaṇa and not to other's? Utpala does not make it clear. He says: तथाभूतो द्विजस्य ब्राह्मणस्यैव न शुभः । किन्त्ववयवार्थानाम् । नतोऽनिष्टलक्षणमयुक्तो द्विजस्य देय इति लोकस्थितिः । तस्यैव न शुभः ॥

All kinds of inauspicious things are to be made over to Brāhmaṇas. They can digest even poison with the power of Mantras.

The meaning of त्रिस्थान is not clear to Utpala. For, he says:

मूत्रपुरीषौ तुल्यकालं करोति । अक्षिभ्यां शिफनेन च मिश्रवतीति केचित् । नित्यं गलदक्षुणी चक्षुषी भवत इत्यर्थः ।

[For वसतः (breathing very much) he says क्षान्पुक्तः which would mean, trembling or fearing.]

स्पृलशङ्खमणिशङ्खः सितोदरः कृष्णसारवर्णश्च ।

गृहजातोऽपि त्याज्यो दूयविनासावहो वृषभः ॥ ८ ॥

A bull that makes too much dung, has gem-like horns (or has too thick *glans penis* and big horns), white belly and colour of a spotted deer, should be abandoned, though born at home. For, it would otherwise bring ruin upon the entire flock.

श्यामकपुष्पचिताङ्गो भस्माक्षगसन्निभो विडालाक्षः ।

विश्राणामपि न शुभं करोति वृषभः परिगृहीतः ॥ ९ ॥

A bull whose body is full of dark spots resembling flowers, has greyish red-colour, and cat's eyes, does no good even to a Brāhmana who accepts it as a gift.

[Bhagotpala says: श्यामकपुष्पाङ्गी पुष्पचिताङ्गश्चेति केचित् । In that case we may have to take that the bull is black and the flower-like spots white. The Vāraṇaseya edition reads: श्यामकपर्णः श्वेतैस्तिलकैः कुसुमाकारैश्चिताङ्गः । This is evidently wrong in respect of श्यामकपर्णः.]

ये क्षोड्ढरन्ति पावान् पञ्चुदिव योजिताः कृशयोधाः ।

कातरन्पथा हीनाश्च पृष्ठतस्ते न भारसहाः ॥ १० ॥

Those that have weak necks, tremulous eyes, stunted growth, and raise their feet as if from mire, while being yoked or engaged in carrying loads on their backs, would not be able to carry burdens.

[CE. पराशर—

आपादक्षारकपिलाः कृष्णपुष्पचिताश्च ये ।

मार्जारकपिलाश्च दुर्बला दूयघातिनः ॥

पङ्कगदिवार्ताः पादानुद्धरन्तो व्रजन्ति ये ।

अधूर्वा भवन्त्येते भारावहानि विगृहीताः ॥

In the first line of the second verse of Parāśara there are only 7 syllables instead of 8.]

Next the author enumerates auspicious traits.

मृदुसंहतताम्रोष्ठास्तनुस्किजस्ताम्रतालुजिह्वमिव ।

हृस्वतनुचश्रवणाः सुकुक्षयः स्पृष्टजङ्घाश्च ॥ ११ ॥

आताम्रसंहतखुरा व्यूहोरस्का बृहत्कुबयुक्ताः ।

स्निग्धश्लक्ष्णतनुत्वदीमाणस्ताम्रतनुशुक्लाः ॥ ११ ॥

तद्वृक्षस्यैवावयवो रक्ताम्बुविशोचना महोच्छ्वासाः ।

सिंहस्कन्धस्तन्वल्पकम्बलाः पूजिताः सुप्रभाः ॥ १२ ॥

Bulls that have soft, touching and red lips, small buttocks, palate and tongue red, ears short, small and raised, belly well-shaped, shanks touching each other, hoofs red and compact, breast strong and broad, hump large, skin and hair soft, smooth and thin, horns red and slender, tail thin and reaching the ground, corners of eyes red, breath long, shoulders similar to those of the lion, dewlap thin and small, and gait charming, are highly regarded.

[Many of the characteristics of bulls are applicable to cows as well. For example, the tail touching the ground is a mark of an excellent cow; so is the pot-like udder. For the good signs refer to the Raghuvamśa I 83-84.]

वामावर्तवर्धे वक्षिणपार्श्वे च वक्षिणावर्तः ।

शुभवा भवन्मयवहो जङ्घाभिरर्धेनकनिर्भाभिः ॥ १३ ॥

Bulls with hairy circles turning towards the left on the left side and with those turning towards the right on the right side are beneficial; even so are those whose shanks resemble those of antelopes.

[Utpala explains एतद्वर्णनाभिर्धेनवः with fleshy and full shanks. He also says: एकः प्राणिनिषेवः । अविरति केचित् । If others took the meaning as ram, then their reading should be एतद्वर्णनाभिः. The word वनद्वः is wrong, its correct form being वनद्वहः.]

वैदूर्यमल्लिकावृक्षवृक्षेक्षणाः स्पृलनेत्रपञ्चभाणः ।

प्राणिभिरस्पृदिताभिः शस्ताः सर्वे च भारसहाः ॥ १४ ॥

Bulls whose eyes have the hue of beryl, or are surrounded by white circles looking like jasmine wreaths, or resemble a water-bubble, whose eye-lashes are thick, and hind parts of hoofs unsplit, are all commendable and capable of carrying loads.

[Utpala explains the मल्लिका type of horse and bull: वृक्षमण्डल-वाहो मल्लिकाकुसुमसदृश्यो राज्यो यस्य भवन्ति स मल्लिकाक्षः । एतल्लक्षणमण्डलस्य पठ्यते । तथा च गम्हा—

उज्ज्वलकमणिकन्ती तारन्ते ई सभल्लिकाकुसुमे ।

भाविज्जहद्व अज्जोह्वं वाणं ते मल्लिकावच्छा ॥

[शृङ्खली अकृष्णकान्तिनी तारान्ते समल्लिकाकुमुदे ।
भावेते अक्षिणी येषां ते मल्लिकाक्षः ॥]

In the light of this Gāthā we have to amend slightly Utpalā's interpretation; "Those are *Mallikāḥ* whose eyes are not crooked, have bright hue and possess jasmine flowers at the ends of the pupils."

Cf. also शालिहोत्र—

शुक्लरात्रिपरिक्षिप्ते यस्यान्तर्लोचने शुभे ।
मल्लिकाक्षो महाधन्यः स महाकृष्णतारकः ॥]

प्राणोद्देशे सवलिर्मासार्धमुखः सितश्च वक्षिणतः ।
कजलोत्पललाक्षामः सुबालधिराजितुल्यजघः ॥ १५ ॥
सम्बद्धं दर्शनं योदरश्च संक्षिप्तवङ्गणकोटः ।
शेषो भाराध्वसहो जघेऽवदुत्पलश्च भस्तफलः ॥ १६ ॥

A bull that has wrinkles on its snout, a feline face, is white on the right side, or has the colour of lotus, lily or lac (white, black or red), has a fine tail, horse-like speed, hanging testicles, an ovine belly and narrow groins and breast is considered fit for both carrying heavy loads and travelling long distances, as well as equal to the horse in speed and of beneficial results.

[Cf. शालिहोत्र—

सविधजङ्घान्तरे पिण्डो वङ्गणो त्यग्निनिदिशेत् ।
अप्रजङ्घान्तरं कोट उच्यते वङ्गणाग्रः ॥]
सितवर्णः पिङ्गाभस्ताम्रविषाणेशणो महावध्वरः ।
हंसो नाम शुभफलो मूयस्थ विश्वधनः प्रोक्तः ॥ १७ ॥

A bull which is white in colour, has tawny eyes, copper-coloured horns and eyes and a large mouth or face is termed *Hansa* (Swan) of auspicious results and is said to bring good luck and prosperity to the flock.

मूयस्त्वान्धिराताम्रविषाणो रक्तदृक्कुप्रांश्च ।
कल्माषश्च स्वामिनमन्निरात्कुदते पतिं तक्ष्म्यः ॥ १८ ॥

One whose tail touches the ground, whose horns and eyes are

red, hump prominent and colour a mixture of white, red and yellow, makes its owner a lord of wealth ere long.

यो वा सितकचरणं ध्वंशेष्टवर्णश्च सोऽपि शुभफलकृत् ।
मिश्रफलोऽपि पाह्यो यदि नैकान्तप्रगस्तोऽस्मि ॥ १९ ॥

One that has completely white feet also produces auspicious results, whatever may be its bodily colour. When a bull of all auspicious features is not available, even one of partially auspicious marks should be acceptable.

[सितकचरणः is another reading for सितकचरणः. That would mean — 'one with a single white foot'. Instead of नैकान्तप्रगस्तः some read नैकान्ते प्रगस्तः. Its meaning is explained by Bhaṭṭopala in a peculiar manner:—मिश्रफलस्य शुभावामशुभावो च मक्षणानामन्तरं कृत्वा यथैवास्तेऽशुभोऽन्तेऽश्वाने नास्ति नातिरिच्यते, एषा शुभाशुभसङ्गोऽपि पाह्यः । This explanation which is far fetched should have been abandoned by him.

Cf. पराशर—

शुद्धसङ्कृताम्बोष्ठारस्तनुजिह्वास्तनुस्फिजः ।
यैदूर्यमधुवर्णश्च जलबुद्बुदसन्निभैः ॥
रक्तस्निग्धैश्च नयनैस्तथा रक्तकनीनिकैः ।
सिंहस्कन्धा महोरस्वा दृढमुष्टाः ककुभिः ॥
भूमौ कर्पति लाङ्गूलं प्रलम्बस्पर्शवालिभिः ।
पुरस्तादुभ्रता नीचाः पुष्टतः सुसमाहिताः ॥
वृत्ताङ्गाः स्थूलभावाश्च विस्तीर्णं जघनाश्च ये ।
स्पष्टताम्रतनुप्लवणैः शफेरविरलैर्दृढैः ॥
समुद्गवरसंस्थानैः समस्फुटिनयार्णभिः ।
वृत्तस्थूलोद्धतश्रीवाः ककुदैश्च तमुन्मिलैः ॥
एतं भारमहा श्रेया धुरि याने च पूजिताः ।
आचरन्तक्षिणावर्त्युक्ता वक्षिणतश्च ये ॥
वामावर्तवामतश्च संयुक्तास्तपि पूजिताः ।
प्रलम्बवृषणोऽयं सतिष्ठोदवङ्गणः ॥
विस्तीर्णवक्षोजघनो भारे याने च पूजितः ।
स्निग्धपिङ्गेशः श्वेतस्ताम्रशृङ्गा महानसः ॥
य तु गौः पञ्चको नाम गोसहस्रप्रवर्धनः ॥

श्वलक्षणम् ॥ ६२ ॥

Chapter LXII—Characteristics of Dogs.

[The author does not state as to who his authority is. From Bhaṭṭotpala's quotation of Garga's verses it may be concluded that that Sage is the authority for Varāhamihira. The commentator does not quote any authority for the features of bitches given in the second verse.]

पाशः पञ्चनखास्त्रयोऽप्रचरथाः खड्गभन्तश्चैर्बलिषा-
स्ताम्रोष्ठाग्रनसो भृगोयदरगतिर्जिघ्रन् भुञ्जं धाति च ।
साङ्गुलं सप्तदं दृगक्षसदृशी कर्णो च लम्बो मूत्र
मस्य स्यात् स करोति पोष्टरश्चिरात्पुष्टां शिष्यं इवा गृहे ॥ १ ॥

A dog whose three legs have five nails each and the right fore-foot six, whose lips and muzzle are red, whose gait resembles that of the lion, which moves forward smelling the earth, whose tail is shaggy, eyes like those of a bear and ears soft and hanging, will bring great opulence ere long to the house of its keeper.

[Cf. गगं—

मयः पादाः पञ्चनखाः अग्रगो दक्षिणस्तथा ।
 षण्णखस्तामनासो यस्ताम्रोष्ठः सिंहविक्रमः ॥
 महीं जिघ्रन् मूढा माति वाङ्मूलं जटिलं तथा ।
 शृङ्गाभे चक्षुषी कर्णो मूढा चातिप्रलम्बितो ॥
 स श्वा नृपस्य महतीं श्रियं यच्छति पापियतुः ॥

The metre is मादुलबिकीरित.]

पादे पादे पञ्च पञ्चाशपादे ग्रामे यस्याः यन्मखा मस्मिन्काश्याः ।
 वक्त्रं पुच्छं पिङ्गमालम्बकर्णं या सा राष्ट्रे कुक्कुरी पाति पुष्टी ॥ २ ॥

A bitch which has five nails in each foot except the left fore-foot which has six nails, whose eyes have white, flower-like circles inside and which has a crooked tail, brown colour and hanging ears, would save the country, if she be properly nourished.

[The metre ■ शालिनी.]

कुक्कुटलक्षणम् ।। ६३ ।।

Chapter LXIII—Signs of Cocks.

[Apart from horses and elephants, excellent bulls, dogs, cocks, tortoises and goats were kept by kings in ancient times. Some of these like cocks were used in sports and the rest for pleasure and fortune.]

रौति सुस्वरमुवाचमये च यो वृद्धिः स मुपराष्ट्रदाजिनाम् ॥ १ ॥

A white cock whose feathers and talons are straight, face, nails and crest red, and which crows pleasantly at dawn, bestows prosperity on the king, country and horics.

[Cf. शर्ग—

श्वेतस्ताम्रनाभः शुक्लस्ताम्राक्षस्त्वृजुवालिधिः ।
 अनामृताक्षपुलिः स्वङ्गस्ताम्रचूडः प्रशस्यते ॥
 अत्यालापी यवघ्नीवी दधिघर्षणः शुभाननः ।
 प्रशस्तारस्यः स्थूलशिरा हृरिद्रवणो द्विजः ॥
 अण्डय्वास्ताम्रवस्त्राश्च स्निग्धवर्णाश्च पूजिताः ।
 दीनारश्चैव विवर्णाश्च विस्वारश्च विगहिताः ॥

The root is रयोदित्वा.]

यदधीवो यो वा नवरसदृशो वापि मिहवो
 बहुन्मूर्ध्नं वर्णयन्वति बहुभिर्गन्धैश्च रुचिरः ।
 स शस्तः सङ्ग्रामे मधुमधुपवरांश्च अयकृ-
 त् स शस्ती योजीजन्यः कुरातनुरवः खञ्जखरणाः ॥२॥

A cock whose neck resembles a barley corn, which resembles the ripe jujube fruit in colour (red), and has a big head, or which looks charming with many colours, is excellent for fighting. So does one endowed with the colour of honey or bee (black) confer victory. One that possesses contrary characteristics is not auspicious.

One that has an emaciated body, a feeble voice and lame legs also is not beneficial.

[Utpala remarks under ववर्णः—ववर्ण इति लोके प्रविद्धः । He says that the colour of honey is yellow. I do not think so. रुचिरः according to him means निर्मलः clean. The metre is शिखरिणी.]

कुक्कुटो च मृगुचावभाषिणी स्निग्धसूक्तिवचिराननेक्षणा ।

सा ददाति मुचिरं महीक्षितां धीयशोविजयवीर्यसम्पदः ॥ ३ ॥

A hen with a gentle and sweet voice, glossy body and beautiful face and eyes, brings abundant wealth, unique fame, victory and valour to kings for a long time.

[The metre is रश्मिद्विता.]

कूर्मलक्षणम् ॥ ६४ ॥

Chapter LXIV—Characteristics of Tortoises.

स्फटिकरजतवर्णो नीलराजीविचित्रः

कलशसदृशमूर्तिश्चास्वशाश्व कूर्मः ।

अक्षयसमवपूर्वा सर्वपाकरचित्रः

सकलनृपमहत्त्वं मन्दिरस्थः करोति ॥ १ ॥

A tortoise which has the colour of crystal or silver, which is marked with blue lines, has a pot-like body, a beautiful back-bone, or has a red body and is bedecked with spots resembling white mustard seeds, bestows on one the over-lordship of all monarchs, when it is kept at home.

[Utpala says that the back-bone should not be too high. The present fashion of keeping tiny fishes etc. in glass cases at home is a survival of the ancient custom of kings and nobles.

The metre is शान्तिनी.]

अञ्जनमुद्गरयामतनूर्वा बिम्बुविचित्रोऽभ्यङ्गरोरः ।

सर्वक्षिरा वा स्थूलगलो यः सोऽपि नृपाणां राष्ट्रविशुद्धये ॥ २ ॥

A tortoise whose body is as dark as collyrium or the bee, or is covered with spots, and which has a full-grown body (or free from defects), the head of a serpent or a broad neck, conduces to the prosperity of the realms of kings.

[The metre is चम्पकमाला.]

वर्धूर्यत्विद् स्थूलकण्ठस्त्रिकोणो गुह्यलिङ्गश्चौर्यशश्व शास्तः ।

क्रीडावाप्यां तोयपूर्णं मणौ वा कार्यः कूर्मो भद्रतार्यं नरेन्द्रे ॥ ३ ॥

A tortoise that has the lustre of beryl, a thick neck, a triangular body, hidden cavities, and a fine back-bone is praiseworthy. Such a tortoise should be kept by kings in pleasure-ponds or in pitchers (or jars) filled with water, for the sake of success and prosperity.

[Utpala goes off the mark when he construes तोयपूर्णं मणौ in the following words: 'मणौ वा कूर्मप्रोक्षणं तोयपूर्णं कार्यः'. This meaning is never

intended by the author who has already given the first alternative viz. कौशापायाम्. The word simply means 'a jar' filled with water.

Cf. गर्ग, who gives more information:—

शङ्खदंष्ट्रप्रतीकाशच्छत्राभो रजतप्रभः ।
तथा वैदूर्यवर्णाभो यो भवेदष्टसर्पयः ॥
यश्च वा कौकिलाभासो राजीबाधश्च यो भवेत् ।
पीतकाञ्चनवर्णस्तु पुण्डरीकममप्रभः ॥
गोधामुखं त्रिकोणं च तथा मण्डलवर्धनम् ।
स्त्रीपुत्रमतिदं किञ्चात् कूर्मं राक्षद्विघर्षनम् ॥

The metre is शालिनी.]

छागलक्षणम् ॥ ६५ ॥

Chapter LXV—Signs of Goats.

[The author mentions that his authority is Sage Garga who mentions four auspicious types of goats. The commentator also quotes relevant verses from the Mahābhārata.]

छागशुभाशुभलक्षणमभिधास्ये नववशाष्टदन्तास्ते ।

छान्याः स्वाप्या वेशमि सम्याज्याः सप्तदन्ता ये ॥ १ ॥

I shall now expound the good and bad marks of goats: Those that possess eight, nine or ten teeth are blessed and deserve to be kept by one in one's residence, while those that have seven teeth ought to be discarded.

वक्षिणपार्श्वे मण्डलमलितं शुक्लस्य शुभफलं भवति ।

अप्यनिमङ्गुललोहितवर्णानां श्वेतमलिशुभम् ॥ २ ॥

It is auspicious for a white goat to have a dark circle in the middle of the right side. Similarly, a goat that is blue like an elk, dark or red, with a white circle on the right side is highly beneficial.

[R̥śya is a variety of deer. It is also spelt as R̥śya.]

स्तनवद्वयसम्बन्धे वः कण्ठेऽज्ञानां मणिः स विशेषः ।

एकमणिः शुभफलकृद्भ्यतमा द्विमणयो ये ॥ ३ ॥

The object that hangs like a breast from the neck of goats is to be known as 'Maṇi'. One with a single Maṇi is of auspicious results, and those that have two or three are exceedingly blessed.

गुग्गुः सर्वे शुभदाः सर्वसिताः सर्वकृष्णवेहाश्च ।

धर्वासिताः सितार्धा छान्याः कपितार्धकृष्णाश्च ॥ ४ ॥

All the goats that have no horns, that are completely white or completely black, or are half-white or half-dark, or half-brown and half-black are auspicious and bring good luck.

चिन्नरति यूयस्याधे प्रथमं चाम्मोऽवगाहते योऽजः ।

स शुभः सितसूर्धा वा मूर्धनि वा कृत्तिका यस्य ॥ ५ ॥

A goat that marches at the head of a flock, drinks the water first and has its head white or has six dark specks on the head is of good augury. (It is called *Kuṭṭika*, according to Garga.)

[Though the word *सवगाहते* literally means, plunges or harkes, here what is meant is only touching or drinking. Utpala's explanation is in keeping with Garga's definition.

[Cf. गर्गः—

यूथाग्रे यश्च चरति यश्चादौ स्वर्गोऽप्यजलम् ।

मूर्धनि षट् तिलका यस्य सोऽजो मृषविवर्धनः ॥]

संपृषतकच्छशिरा वा तिलपिष्टनिमग्नः सान्द्रवक् शस्तः ।

कृष्णचरणः सितो वा कृष्णो वा श्वेतचरणो यः ॥ ६ ॥

A goat with spotted neck or head, having the colour of pounded sesamum (a mixture of white and yellow) and red eyes is commendable. So is a white goat with black legs or a black one with white legs. (This type is called *Kuṭṭika*.)

[Cf. गर्गः—

श्वेतो यः कृष्णचरणः कृष्णः श्वेतकफोऽपि वा ।

पीतस्ताम्रेश्वरो मूर्धनि गले वा पृथग्विधः ॥]

यः कृष्णाण्डः श्वेतो मध्ये कृष्णेन भवति पट्टेन ।

घो वा चरति सान्द्रं मन्दं च स शोभनश्छागः ॥ ७ ॥

A white goat with dark testicles and a dark band (like a saddle) in the middle is auspicious. So is one that walks slowly with a jingling sound. (This variety is called *Jaṭila*.)

[Cf. गर्गः—

मन्दं सान्द्रं चरति श्वेतः कृष्णाण्डसंयुतः ।

मध्ये कृष्णेन पट्टेन युक्तो यः सोऽपि वृद्धिदः ॥]

श्वेतशिरश्चहृषावो यो वा प्राक् पाण्डुरोऽपरे नोसः ।

स भवति शुभकृष्णः श्लोकश्चाप्यत्र गर्गैस्तः ॥ ८ ॥

A goat which has blue hair on the head, and blue feet, or

whose fore-part is white and hind part blue, brings good luck. (This type is called *Īṇuṇa*.) The following is the verse taught by Sage Garga on the subject.

[We have already seen that *Rṣya* means a kind of deer, but Utpala says: श्वः प्राची न च लोके श्वः इत्युच्यते । न च नीलवर्णो भवति । However, *Rkṣa* means a bear. If the author had meant it, he would have used the word *श्व* in the verse. Under verse 2 our commentator himself remarks: श्वस्यो मृगवतिः, न च नीलवर्णो भवति । To illustrate the use of 'श्वस्य' he quotes from Sage *Pyāsa*:

मृगानुष्यसवर्णास्तु हंसवर्णैर्हंसोत्तमैः ।

व्यामिश्रयदणे कर्णं पाण्डवाञ्छादयन् शरैः ॥ (द्रोण-१३२-२७)

न ह्या बहुशोभन्त विमिश्रा वातरहसः ।

मितामिता महावर्णा यथा व्योम्नि दलाहकाः ॥ (द्रोण-१३२-२६)

[Cf. गर्गः—

श्वस्यसूर्धा नीलपादः प्राग्भागे यश्च पाण्डुरः ।

पश्चिमे नीलवर्णः स्यात् सोऽपि भर्तुर्विबुद्धिदः ॥]

कृष्णः कृत्तिलश्चैव जटिलो वामनस्तथा ।

ते चत्वारः श्रियः पुत्रा नालम्बोके वसन्ति ते ॥ ९ ॥

The four classes of goats viz. *Kuṭṭika*, *Kuṭṭika*, *Jaṭila* and *Vāmana*, are the sons of the Goddess of Wealth. They do not dwell in a place of penury.

अथाभ्रगस्तः श्वरुत्यनाशः प्रवीणपुच्छः कुनला विवर्णः ।

निकृत्तकर्ण द्विपस्तकारश्च भवन्ति ये चासिततानुजिह्वाः ॥ १० ॥

Now, the inauspicious ones are those that bleat like donkeys, that have crooked or erect tails, mis-shapen nails, inauspicious colours, cut ears, elephantine heads and dark palate and tongue.

[The metre is *उपेन्द्रवज्रा*.]

शरैः प्रशस्तेर्मणिभिः प्रयुक्ता मृगश्व ये तान्निविलोचनाश्च ।

ते पूजिता वरेमनि मानवानो सीखयानि कुर्वन्ति यथा श्रियं च ॥ ११ ॥

The goats that have commendable colours, Manis (that hang from the neck), heads without horns and red eyes are auspicious for a house, as they confer happiness, fame and prosperity on the people.

[At the end of the chapter the author once again emphasizes the good signs of goats.

The metre is *इन्द्रवज्रा*.]

अवयवक्षणम् ॥ ६६ ॥

Chapter LXVI — Characteristics of Horses.

[This science of horses was a popular topic of study as it was very important for kings in maintaining their power. Śālihotra is considered a great authority on this subject. Śrīharṣa makes use of his knowledge of this subject in the description of Nala's steed in Canto I of the *Naiṣadhyacarita*. *Bhojapala* quotes at length from some work which is meant for instruction of veterinary physicians in the study of the horse's limbs. He quotes also from *Parāśara* and *Varauci*. The author, however, does not name any authority.

अविज्ञाय प्रदेशास्तु भिषक् कर्मसु भूयति ।
प्रदेशोद्देशविज्ञानमतो यत्नेन वाजिनाम् ॥
वक्ष्यते तेष्वधीना ॥ सिद्धिः कर्मसु सर्वदा ।
जिह्वा कण्ठे नियद्धा हि गलनालं च तत् स्मृतम् ॥
सूतगद्यस्तात् जिह्वायास्तात् तस्यास्तथोपरि ।
पीठयो हनुनिबद्धा हि बन्धे तासामयाग्रजे ॥
ततो द्विजाव्यञ्जनिनस्तेषामुपरि चोत्तराः ।
अधस्ताद् द्विजवन्ध्यानां मध्ये तु चिबुकं स्मृतम् ॥
दशनाच्छादनाबोध्यो तयोः पापर्वे च सूक्ष्मकणी ।
प्रपाणमुत्तरोष्ठस्य स्यादूर्ध्वं प्रोथमेव च ॥
नासापुटौ प्रोथपापर्वे घोषा प्रांशाक्षिमध्यतः ।
नामावंशोद्भवौ गस्तौ क्षीरिके च तथोपरि ॥
घोषाहन्वन्तरे गण्डो तपोर्मध्येऽधुपातनम् ।
नेत्रे तथोपरि स्यातां तयोः प्रच्छादनं ततः ।
अभ्यन्तरं सितं कुण्ठं दृष्टिमण्डलमेव च ।
कनीनिके चान्तकीर्णे तथापाङ्गौ च ब्राह्मतः ॥
वत्सोपरि च पक्ष्माणि अक्षिकूटे तथोपरि ।
श्रुवी तथोपरिष्ठात्तु ललाटे श्रुभुजान्तरम् ॥
श्रुवं ललाटोपरि च शिरः कर्णोत्तरं भवेत् ।
तदाश्रितो मस्तकश्च कर्णौ तस्मैव पाश्वर्ययोः ॥

कर्णमूले शङ्कुली स्यान् कर्णशङ्कुान्तरे कटः ॥
कटाभाङ्गान्तरे शङ्कुः घटी बाधे च शङ्कुयोः ॥
चिबुकस्योपरि हनु गण्डावुपरि चेतयोः ।
हन्वाश्च गलनादधोश्च निगालो मध्य उच्यते ॥
निगालाधो गलः कण्ठो वक्षः कोजोऽथ हृत् ततः ।
बिभुमन्बिबुसन्चैव कर्णस्याधः पदङ्गुले ॥
विट्ठोभयतोऽधस्ताद् मध्ये कण्ठनिबन्धनम् ।
शिरोवाहान्तरे पीवा जखुप्रोवास्तरे बहूः ॥
स्वन्धस्य चोपरि प्रांवा तस्याश्चोपरि केसरम् ।
बाहुतो जवतश्चोक्ताः काकसं ककुबं ततः ॥
आसनं चैव पृष्ठं च पृष्ठवन्धनतः परम् ।
फकुदावस्थितावसौ बाहू वासनिबन्धनौ ॥
कोडाधस्तात्तथा बाहू बाह्वोर्बाहो पदङ्गुले ।
बाह्वोरभ्यन्तरे फक्ष्या पाण्वेत्यतो न वक्षसः ॥
किणौ चाभ्यन्तरे विन्धादधस्ताज्जानुनी मतं ।
जान्वोः कापालिके चाधो मन्धिरं जानुपृष्ठतः ॥
जङ्घे च जानुनांऽधस्तात्पृष्ठतश्च कले यत्ने ।
जङ्घाकनान्तरे ईधे परिहृस्तस्तथाग्रतः ॥
पृष्ठतः परिहृस्तस्य कूर्चो तन्मध्यगौ किणौ ।
कूर्चाधस्तात् कुट्टिके च खुरसन्धिस्ततः खुरः ॥
पृष्ठतः पाण्डिगोर्वे च पाण्डौ नखशिखातलम् ।
तन्मध्ये तु मण्डूस्थो क्षीरिके च तजान्तरे ॥
हृत्परो माधिवंशाश्च नाभेस्तु जठरं परम् ।
हृष्माभिभूतकोशासां रोमराग्यन्तरे गता ॥
तदधो मेहसं कोशस्ततो मुष्कफलं ततः ।
अधस्तात्कटिसन्धेः स्यादूरुसन्धिस्तथोपरि ॥
मन्थिनी फलबन्धश्च ऊक्षपाण्डुरिहोच्यते ।
ऊरोरूर्ध्वं पाण्डरपण्डौ वक्त्रसाधौ ततः स्मूरम् ॥
स्मूराधो मन्धिरं प्रोक्तां शङ्कु तन्मध्यगौ किणौ ।
स्मूराधस्तात्पूर्वमुक्तां पृष्ठतश्च विमययेत् ॥
गात्रद्वयं शिरोधीवं पूर्वकायः स उच्यते ।
जघनं त्रिकपुच्छं च गाले द्वे चापि पश्चिमे ॥
प्रदेशा मध्यमा ये च सोऽन्तकायः प्रकीर्तितः ।
शरीराक्याश्च पट् प्रोक्ता मुखं गात्राणि बाजघ्निः ॥
नखरोमाणि बालाश्च केशाश्चावयवाः स्मृताः ।

Gf. वरुचिः

सविप्रपाणश्रुवबहुकण्ठकेशान्तवधःश्रवणोपरन्धे ।
रन्ध्रे निगले च ललाटदेशे ये रोमजास्ते श्रियमावहन्ति ॥
तथा च विशेषलक्षणानि—
बालाकग्निस्रवालदुतकनकनिभा बल्लुजैश्रवणवृद्धैश्च
नीलाम्भोजाश्रवणा भवति सलिलजा सर्वदुःखापहर्त्री ।
गम्भीरानेकवर्णा दिशति च तुरगे पाथिवो सर्वकामान्
वायव्या रुक्षवर्णा त्वष्टुभफलकरो निन्दिता व्योमजा च ॥
इति कान्तिलक्षणम् ।
अथ स्वरलक्षणम्—

मेरीणह्लास्यसिंहद्विपणववृपस्निग्धगम्भीरनादा
यीणापुंस्कोकिलानां मधुरपटुरवा वाजिनो राजवाहाः ।
नाकोलुकोद्भासाः प्रवृत्तस्वरवा रुक्षविच्छिन्नघोषा
अन्ये चैवप्रपारास्त्वष्टुभफलकरा हानिशोकप्रदाश्च ॥

अथ गतिलक्षणम्—
स्वरितगतियिलाक्षैर्विक्रियन् पादमुन्वै-
र्ब्रजति नकुलगामी कम्पयन् कं शिखायम् ।
अथ विकटद्वुराग्रैर्दंष्ट्रमानां यथोर्वी
स्युगति चरणगतैस्तैस्तिरं तस्य यातम् ॥
स्विरपदविततांशो दूरमुग्रम्य वनधं
ब्रजति हि सुचिलासैर्वहिवद् बहिगाभी ।
सुगतमथ तुरङ्गं योऽधिरुह्यात् तदेव
स भवति सुखगामी शत्रुनाशं च कुर्यात् ॥
अजमहिद्वराहृष्वोष्ट्रमार्जारगामी
कपिवृषभगृगलैस्तुल्यगामी च योऽश्वः ।
स दिशति धननाय भद्रवृद्धि च कुर्याद्
भवति च न सुत्राय श्वामिनः शोकदाता ॥

अथ सत्त्वगन्धलक्षणमाह—

कणवित्तप्रभाङ्गस्वरपतिसहितः सत्त्वगन्धैरुपेतः
शोचाचागभिजातिः स्मृतिचिन्तयगुणैरन्वितो देवसत्त्वः ।
गन्धर्वयोतुधानैर्मृनिवरापतिभिस्तुल्यगत्वाः प्रशस्ता
ये चान्ये हीनसत्त्वास्त्वष्टुचिमलरता भीरवस्ते विवर्ज्याः ॥
मेर्याम्भोजमार्जितमधुमदिराचन्दनोशीरलाजा-
कल्हाराशोकजालीवरस्तकुमुभैस्तुल्यगन्धाः प्रशस्ताः ।

ये चान्ये क्षारमूलकतज्जमलवसावस्तिनिर्भोगन्धाः
सन्त्याज्यास्तेऽपि नित्यं त्वष्टुभफलकरा हानिशोकप्रदाश्च ॥
उरौ बिस्तीर्णं पृष्ठं च जघनं नेत्रयुग्मं मुवद्धं
श्रीवा वाच्या सुदीर्घां स भृजयुगलकं कण्ठपूरुषं च ह्रस्वम् ।
स्वरो गम्भीरस्तनुरविरलं चेष्टितं चागं नित्यं
शोभा शारोरिकी स्याद्यदि च हि तुरगे दीर्घमायुः स जीवेत् ॥
वृद्धोरस्कध्रुवाङ्गस्तनपृथुजघना दीर्घरुक्षाक्षिघोषा
दुर्गन्धाः सर्वगावैस्तनुगतिविपना लम्बकण्ठोष्ठपुच्छाः ।
दुर्गन्धा दुष्टशीला विनिपतितमना भीरवो नष्टसंज्ञाः
सर्वाचारैश्च हीना यदि खलु तुरगाः मन्ति ह्रस्वायुपस्ते ॥

तेषां प्रपाण एको ललाटकेशेषु च ध्रुवावर्त्ताः ।

रन्ध्रोपररन्ध्रमूर्धनि वक्षसि चेति स्मृती द्वौ द्वौ ॥ ४ ॥

Among the ten permanent hairy circles that horses have, there
is one on the lower side of the upper lip, one in the hairs of the fore-
head, two between the belly and the navel, two just above that, two
on the head and two on the breast.

[For the definition of रन्ध्र and उपरन्ध्र the commentator quotes
the following line from some source :—

कुक्षिनाभ्यन्तरे रन्ध्रमुपरन्ध्रं तयोपरि ॥

Gf. also पराशर

दश ध्रुवावर्त्ताः । प्रपाणे एको ललाटे एक एव मूर्धनि द्वौ द्वौ वक्षसि रन्ध्रोपररन्ध्रयो
द्वौ श्रविति ॥

The hairy-circles on the प्रपाण and ललाटे are said to be highly
auspicious according to the previous verse, but here he says that
they are among the ten permanent or necessary ones. This means
that there may be some horses that are sub-normal.]

[In the next verse the author gives some clues, depending on
the number of teeth, to enable us to find out the age of horses.]

वडिभदन्तैः सितार्धमभवति ह्ययमिमास्तैः कपार्थद्विवर्धः

सन्दर्शमप्यमान्यैः पतितसमुदितैस्त्वष्टुपञ्चाब्दिकाश्च ।

सन्दर्शानुकमेण त्रिकपरिश्रिताः कालिकाः पौतशुल्काः

काचा मसोकाश्चानवदचलनमतो दन्तपातं च विद्धि ॥ ५ ॥

A colt of one year will have six white teeth, which become
tawny when it is two years old; when it is three years, the incisors

fall and reappear; when four years, the next teeth fall and reappear; when five years, the last teeth do likewise. The same three classes of teeth (*Sandamā*, *Madhyama* and *Antya*) will after every subsequent period of three years become black, yellow, white, coloured like *Kāca* (a mineral), like a mineral substance looking like honey, conch shell, become hollow, shaky and at last fall down.

[Utpala gives a good deal of clarification here: Among the six teeth in each row the central two are called (*Sandamā*, the two on their sides *Madhyama*, and the at the two extremities *Antya*. When the incisors get black spots on them, the horse is six years old. With the central ones having black spots it is seven and with the *Antyas* having the spots it is eight years. Similarly with the next characteristic viz. yellow colour, in the three sets of teeth 3 years elapse. Lastly when the *Antyas* fall, it is 32 years old.

Cf. वरुचि—

सम्बन्धं मध्यमन्त्यं दशमयुगमयः सौत्तरं वर्णजाते
रुक्तीतं हृष्यन्ते कषायं पतितमामृदितं त्रिष्वक्षुत्पुष्पककेषु ।
श्रीस्त्रीनेयैकमस्यानशितहृदिमिताकाचमासीकणहृद्वा-
चिच्छ्रं चानं व्युत्तिष्ठ प्रभवति तुरगैः सवर्णं यज्जानाम् ॥

Cf. also वराणरमहर्षि—

अथ रेखा दीर्घा मम्मीरा अविच्छिन्नास्तितः श्रोत्रे यस्य सम्पादुर्वर्णाणि
विशन्तु । द्वाभ्यां विजतिः । दशैकया च । दक्षिणेनाभिपूतया द्वादश ।
यथाग्रमनुगतया अष्टादश । ह्रस्वजिह्वावर्णाविच्छिन्नाव्यक्तकण्ठकवन्धकाक-
गाढाकारया जघन्यमायुः ॥

Here the Sage gives some new clues viz. lines on the nose of the horse.

The metre is *Varuṇa*.]

हस्तिलक्षणम् ॥ ६७ ॥

Chapter LXVII—Signs of Elephants.

[This and the previous chapter have not been mentioned by the author in the table of contents at the end of the work. It is quite possible that some scholar might have introduced them before Bhaṭṭotpala's time in order to make the work appear complete in all respects. Here the commentator quotes from Parāśara and some definitions from some unknown work. Four classes of elephants and their definitions are given here. They are *Bhadra*, *Manda*, *Mrga* and *Sankirṇa*.]

मध्वाभदन्ताः सुविभक्तवेहा न चोपविधा न कृशाः क्षमाश्च ।

गात्रैः समैश्चापसमानवंशा बराहतुल्यैर्जघनैश्च भद्राः ॥ १ ॥

Those elephants are called *Bhadrās* whose tusks have the colour of honey, limbs are proportionately developed and distinct, which are not too stout, nor too lean, are fit for work (quite active), have equal limbs, backbone resembling a bow, and hips similar to those of bears (i.e. round).

[The metre is *Uṇṇā* here and in the 3rd verse; and it is *Uṇṇā* in 2, 4 and 5.]

वक्षोऽथ कक्षावलयः हस्तधाम्च तन्मोदरस्त्वबाहूहरी गतश्च ।

स्यूता च कुक्षिः सह पेक्षकेन संहो ॥ बृहन्मन्त्रमत्तज्जनस्य ॥ २ ॥

The characteristics of the class designated as *Manda* are : a loose breast, loose folds on the waist (or loose waist and folds), a hanging belly, thick skin and neck, huge belly and root of the tail, and a leonine look.

मृशस्तु ह्रस्वधरवालमेढ्रास्तन्वह्त्रिकण्ठद्विजहस्तकर्णाः ।

स्यूलेक्षणश्चेति यथोक्तचिह्नैः सङ्कोर्णनाया व्यतिमिश्रचिह्नाः ॥ ३ ॥

Those that belong to the *Mrga* class have short lip, tail-hair and penis, slender feet, neck, teeth, trunk and ears, and large eyes (or

pupils). Those that belong to the *Saṅkīrṇa* class have the characteristics of the above three classes intermingled.

[According to the commentator some read ह्रस्वोर instead of ह्रस्वामर. In the first quarter there is a metrical flaw, as the conjunct consonant makes the preceding vowel गृह.]

पञ्चोन्नतिः सप्त मृगस्य वैधर्म्यमष्टौ च हस्ताः परिणाहमानम् ।
एकद्विद्वात्रय मन्दमग्नौ सङ्कीर्णनागोऽनियतप्रमाणः ॥ ४ ॥

The height of an elephant of the *Mṛga* class is 5 cubits; length, 7 cubits; and girth, 8 cubits. These numbers increased by one are those of the *Māṇḍa* class (i.e. 6, 8 and 9 cubits respectively); by two, of the *Bhadra* class (i.e. 7, 9 and 10 cubits). The *Saṅkīrṇa* has no fixed dimensions.

[The last class has the dimensions of some limbs of one class and of others of other classes. The length is measured from the root of the tail.

Cf. पराशर—

परिणाहो दशसप्तो नवायामः स उच्छ्रयः ।
सप्त ज्येष्ठप्रमाणस्य नागस्य समुदाहृतः ॥
ज्येष्ठास्तु सप्तमभागोनो मध्यमो मध्यमादृजः ।
अन्त्यः पञ्चभागहीनः स्वावतोऽन्यो न स पूजितः ॥
मुखादापेचकं वैधर्म्यं पृथु पाशवोदरान्तरम् ।
आनाह उच्छ्रयः पादा विज्ञेयो यावदासप्तम् ॥

भद्रस्य शर्णो हरितो मधश्च मन्वस्य हारिद्रकसप्रिकाशः ।
कृष्णो मधश्चाभिहितो मृगस्य सङ्कीर्णनागस्य मदो विमिश्रः ॥ ५ ॥

The colour of the *Bhadra* elephant is green; so is its ichor. That of the *Māṇḍa* class is yellow and its ichor too yellow. That of the body and ichor of the *Mṛga* type is black, while that of the two of the *Saṅkīrṇa* type is of a mixed nature.

ताम्रोष्ठतालुधदनाः कलविजुनेत्राः
स्तिरधीश्रताग्रदशनाः पुष्पलापलास्याः ।
चापोन्नतायतनिगूढनिमग्नवंशा-
स्तन्वेकरोमचितकूर्मसमानकुम्भाः ॥ ६ ॥
विस्तीर्णकर्णहनुनाभिरुलाटगुह्याः
कूर्मान्तद्विनवविशतिभिर्नखैश्च ।

रेखात्रयोपचितवृत्तकरीः सुवाला

धन्याः सुगन्धिमदपुष्करमास्ताव ॥ ७ ॥

Blessed are the elephants that have red lower lip, palate and mouth; eyes like those of sparrows; glossy tusks that are raised at the tips; long and broad face; arched and long back-bone, lying deep and not protruding; the frontal globes resembling the back of tortoise, and covered with thin and scanty hair (each pore having a single hair); broad ears, jaws (chins), navel, forehead and penis; 18 or 20 nails that are convex like the tortoise; round trunk covered with three vertical lines; fine hairs and fragrant ichor and breath.

[About the nails *vide* पराशर—

विज्यत्यष्टौ दश नखाः स्थिराः कूर्मसमाहिताः ।
गजानां पूजिताः पादा ये च त्वुरकचामिलाः ॥

The metre of the two verses is वदन्ततिलका.]

वीर्याङ्गुलिरक्तपुष्कराः सजलाश्चोदनिनादधुं हियः ।
बृहवापतस्तुक्तधराः धन्या भूमिपतेर्मतङ्गजाः ॥ ८ ॥

Elephants with long fingers and red tip of the trunk, with its trumpeting similar to the thunder of clouds, and with a long, broad and round neck, bring good fortune to a king.

[The fingers of elephants are nothing but fleshy projections on the tip of the trunk. The metre is वैतावीय.]

निर्मदाम्यधिकहीननखाङ्गान् कुब्जवासनकसेवविषाणान् ।
दृश्यकोशकलपुष्करहीनाञ्च श्वावनीलशबलासिततालून् ॥ ९ ॥

स्वल्पवक्त्ररुहमत्कुणयवहान् हस्तिनीं च गजलक्षणयुक्ताम् ।
गभिणीं च नृपतिः परदेशं प्रापयेदतिविरूपफलास्ते ॥ १० ॥

Elephants that are never intoxicated, that have too many too few nails and limbs, that are crooked or dwarfed, whose tusks resemble a ram's horns, whose testicles are prominent, which are devoid of the special lotus-shaped tip of the trunk (i.e. *Puskara*), whose palate is dusky, blue, variegated or black, which have tiny tusks or no tusks at all, or are impotent, are to be removed by the king to another country, as they produce very disastrous results. The same treatment should be given to a cow (elephant) which has the characteristics of a bull and to one that is pregnant.

[It has been laid down that an elephant should have at least 18 nails and not more than 20 ones. If an elephant had less than the minimum number or more than the maximum one, it would be inauspicious. A कुब्ज elephant is defined thus:—

सङ्क्षिप्तवक्षोजघनः गृष्ठमध्यसमुद्गतः ।

प्रमाणहीनस्तन्नाभिः स कुब्जो वारणाधमः ॥

वामन is defined thus:

आवाहायामसंयुक्तो योऽतिह्रस्वो भवेद्गजः ।

वामनः स समाख्यातो भर्तुर्नाथिः पदः ॥

The tip of the trunk is called *Puskara* as it is shaped like a lotus. The word वस्तुह्र is either tusk or the hair on the face, according to the commentator. I feel it is better to take it in the former sense. *Matkupa* is an elephant without tusks. It is defined thus:—

सर्ववक्षणसम्पूर्णं दन्तेस्तु परिवर्जितः ।

मत्कुणः स समाख्यातः सद्यपामे प्राणघातकः ॥

The *Sandha* (impotent one) is defined thus:—

पादयोः सन्निकर्षः स्याद्यस्य नागस्य गच्छतः ।

स पण्डोऽध्वनि युद्धे च लक्षणमेतं पूजितः ॥

A new type of elephants called *Vikafa*, not mentioned by the author, is brought to our notice by Utpala who quotes the relevant definition thus:—

अनन्त्याम्यधिकं यस्य विस्तारेण स्तनान्तरम् ।

विकटः स च निद्रिष्टो दुर्गतिनिन्दितो गजः ॥

Why should the king send such unwanted elephants elsewhere? According to the *Dharmasāstra* elephants ought not to be killed except in battle. Here परदेश is not merely another country, but enemy's country, because the king would wish that his misfortune might over take his enemy.

The metre is स्वागता].

पुरुषलक्षणम् ॥६॥

Chapter LXVIII—Signs of Men.

[This is an important chapter dealing with the physiognomy of man. The origin of this science is traced to Lord Śiva, one of His numerous names being *Samudra*, and to a sage called *Samudra*. According to another view *Samudra* was Viṣṇu. Hence the popular name of this lore is *Sānudrika-śāstra*. The human body is also called *Samudra* as it is imprinted with lines. (See note under 43 infra). There is a short treatise ascribed to *Pratidhā*, in Kannada script. Our author was well versed in this science. He calls a physiognomist *नामुद्रविद्*. Our commentator too was a scholar in this branch of learning. For, he quotes profusely from the works of *Samudra*, *Garga* and some unnamed source. He quotes only one verse from *Parāśara*. In this connection we cannot but remember the remarkable knowledge of this science evinced by Hanuman in the *Rāmāyaṇa* (V. 35-8,9, 14-20,22).]

I Body.

उन्नामनामगतिमहिसारवर्ण-

स्नेहस्वरप्रकृतिसत्त्वमनूकपाशौ ।

क्षेत्रं मृगां च विधिवत् कुशलोऽदलोप्य

सामुद्रविद्वदसि यातमनागतं वा ॥ १ ॥

An adept in the science of physiognomy (features of human beings) carefully observes at first, according to the rules, the height, weight, gait, compactness (hardness), strength (based on the seven basic ingredients), complexion, glossiness, voice, natural character, courage, hereditary elements (those that suggest the particulars of one's previous life), parts of the body and natural lustre, and then explains the past and the future.

[This shows that the *नामुद्रिकशास्त्र* is very extensive and exhaustive containing every detail, internal and external of man. There are 13 items a physiognomist is expected to observe. All these points are explained by the author himself in the course of this chapter. According to Utpala *नामुद्र* seems to be a work. For, he says समुद्रे श्रीकृतं पुरुषलक्षणं नामुद्रम्. I think it is the name of a sage. Hence it should be

समुद्रेण प्रोक्तम्: Here he rebuts the view of some scholars who think that as *Varāhamihira* has stated in verse 114 *infra Prakṛti* and *Sattva* to be synonyms, the latter word is redundant. He asserts, "It is not redundant." For, *Sattva* is a quality of the mind. When that is present, one is not afraid of anything. Under no circumstance one gets despondency. Vide the following:—

एकाकिनि वनवासिनि अराजलक्षणि भनीतिनास्त्रजे
सत्त्वोच्छित्ते मृगपती राज्येऽतिगिरः परिणमन्ति ॥

While delineating the marks of the five types of great men the Acārya has mentioned (LXIX +) *सत्त्व* and *प्रकृति* separately. This will be clear from verse 108 *infra*, which says that *Prakṛti* is the natural quality of the five elements etc. *Sattva* is derived from the Sun and Mars.

Next he takes up the reading adopted by some viz. *प्रकृत्यस्य ततो ह्यनुष्मन्* in the second line and condemns it as grammatically untenable. For, *प्रकृति* being the object ought to be in the accusative. Sage *Kaśmīra* is quoted here to distinguish between *उन्मत्त* and *मान*:—

ऊर्ध्वमानं किलोन्मत्तं मानं तु तुलया धृतम् ॥

For the height of best, moderate and ordinary types of men see verse 105 *infra*. Similarly for weight, gait, hardness, strength, colour, glossiness, voice, nature, prenatal existence, limbs and lustre vide verses 106, 115, 87, 100, 96, 87, 102, 101, 93, 108-114, 103, and LXX. 24-26. *Aṛjā* is the lustre born of the five elements.

Cf. *श्रुतिपुत्र*—

या च छाया प्रभा सैव पदविधा सा प्रकीर्तिता ।
स्वच्छा स्निग्धा प्रसन्ना च कान्ता दीप्ता विदीपिनी ॥

The first two verses are in *वसन्ततिलका* metre.

Though human beings are generally described from head to foot. *Varāha* follows the convention established by *समुद्र*, *गण* and other ancient authorities who have done it from the feet.]

अस्वेदनी मृकुतली कमलोवराभी
शिलाहाङ्गुली रुचिरताम्रनखी सुपाष्णी ।
उष्णी शिराविरहितो मुनिमूढगुल्फो
कूर्मोन्मत्तो च चरणो मनुजेश्वरस्य ॥ २ ॥

[The following are the characteristics of a King's feet: They do not perspire; their soles are soft; they possess the lustre of the interior of a lotus; their toes are joined together; they have beautiful red nails; their heels are fine; they are warm and devoid of veins; their ankle-joints are well hidden; and they arch like the back of a tortoise.

रुचिरपाश्वनेषी is another reading in the second line. The commentator explains it as 'whose nails are beautiful on the sides.'

Cf. *समुद्र*—

पादौ समानौ मुस्त्रिग्रेः तोष्णीः शिलाटैः सुषोभनौ ।
उग्रतैः स्वेदरहितैः शिराहीनैश्च पाश्विवः ॥

also *गण*—

पथरक्तोत्पलनिर्मस्तया क्षतजसन्निभैः ॥
नृपाः पादतलेर्गेषा ये चान्ये मुखभागिनः ॥

The following verses occur in the *Prahlāda-Sāṃudrika* relating to the feet:—

आरक्तमृदुनीरुध्र शृङ्खलानुलिकराङ्गिका ।
न स्विन्नपाणिपादश्च भ्राम्यमान् भवन्ति ध्रुवम् ॥
कूर्मपृष्ठप्रपदवान् किञ्चिदुष्णाङ्गिरेव च ।
मद्वुडिस्मुन्दरो यश्च स भवेज्जनवन्दितः ॥

शूर्पाकारधिरुक्षपाण्डुरनखौ वक्षौ शिरासस्ततो
संशुष्को विरलाङ्गुली च चरणौ क्षारिप्रपदुःखप्रदौ ।
मार्गयोत्कटकौ कयापसदृशौ वंशस्य विच्छेदवौ
बह्वङ्गौ परिपक्वमृदुतिलौ पीतावगम्यारतौ ॥ ३ ॥

Poverty and grief are produced by feet that have the shape of winnowing baskets, that are very rough, that have white nails, that are crooked or long, that are full of veins, that are very dry and have far-removed toes. Travelling is the effect of having the feet that are raised in the middle; destruction of family is the result of tawny feet; murder of Brāhmaṇas, of those whose soles have the colour of burnt earth; and cohabitation with forbidden women, of those that are yellow.

[Cf. समुद्र—

शूपाकारैस्तथा भर्मेवकैः शुष्कैः शिराततैः ।
सस्वेदैः पाण्डुरै रूक्षैश्चरणैरतिदुःखिताः ॥
उत्किटावध्वनि रतां कपायी कुलनाशनौ ।
ग्रहाणो दग्धमृदुर्णवानिपोतावगम्यदौ ॥

also *Prakṛāḍa-Sānuḍrika* :—

दीर्घपाच्छर्मकर्णश्च रच्छिद्राद्गुलिकस्तथा ।
दुर्बलशुष्कजघनो दुःखभाग्भवति ध्रुवम् ॥

The metre is शार्दूलविक्रीडित.]

प्रधिरलतनुरोभवस्तज्जुग द्विरक्षकरप्रतिमं वरौशमिश्र ।
उपचितसमजानवश्च भूया धनरहिताः स्वमृगास्तदुत्पन्नदृष्टाः ॥४॥

If the shanks are round with sparse and thin hair, the thighs, beautiful, resembling the elephant's trunk, and knees, well-developed i.e. fleshy, and even, the person concerned becomes a monarch; while shanks resembling those of a jackal or dog conduce to pennilessness.

[Cf. समुद्र—

जङ्घाभिरभिवृत्ताभिरैश्वर्यमभिविदिशेत् ।
शूभालजङ्घा दुःखान्ताः पञ्चजङ्घा नित्यमध्वगाः ॥

also *प्रह्लाद*—

तूणीरसन्निभे जङ्घे बाहू करिषारोपनी ।
नेत्रे च पश्यन्नाभे स पुमान् राजनक्षयः ॥

The metre is पुष्पिताम्रा.]

रोमैर्कं कूपके पाण्डित्यां द्वे द्वे जेये पण्डितश्रोत्रियाणाम् ।
व्याघ्रनिःस्वा मानवा दुःखभाजः केशरश्च नित्यिताः पूजिताश्च ॥१॥

Kings have a single hair in a pore and scholars and Vedic experts, two in one. Three and more hairs in one pore make men penurious and miserable. In the same manner are the hairs on the head auspicious and inauspicious as the case may be.

[The word श्रोत्रिय means, according to both lexicon and *Pāṇini*, a Vedic scholar, but Utpala says, श्रोत्रियायां विप्रविनाम्. He quotes from some source the following:

रोमशाभिस्तु जङ्घाभिर्दुःखदारित्र्यभागिनः ।
एकरोमा भवेद्राजा द्विरोमा च महाधनः ॥
त्रिरोमा चतुरोमा च नरो भाग्यविवर्जितः ॥

Cf. *प्रह्लाद*—

लोमकूपे तु लोमैक भूपालो भवति ध्रुवम् ।
धनी लोमद्वये शूरिनीमा स्वयं च निर्धनः ॥

The metre is शालिनी.]

निर्मासजानुस्त्रियते प्रवासे सौभाग्यमर्त्यविकटैर्वरिद्राः ।
स्त्रीनिजितशत्रेण भवन्ति निम्ने राज्यं समोसेच महद्भिराम्यः ॥६॥

A man with bony knees dies abroad; one with small knees becomes attractive (or fortunate); one with large and rugged ones, indigent; one with sunken ones, vanquished by women; one with fleshy ones, a king; and one with very thick ones, long-lived.

[The commentator interprets निम्ने as इवेत्युक्तः i.e. perspiring.

Cf. समुद्र—

निर्मासे जानुनी यस्य प्रवासे स्त्रियते तु सः ।
अर्त्यर्भवति सौभाग्यं विकटैश्च दग्धिता ॥
स्त्रीजितः स्यात् तथा निम्नैर्गौरव्यतैर्नराधिपः ।
अतिस्यूलीश्चिरं कालं जीवेदश्वर्यसंपुतः ॥

The metre is इन्द्रवज्री.]

लिङ्गेऽल्पे घनवानपत्यरहितः स्यूलेऽपि हीनो धन-
भेदे यामनते सुतापररहितो यस्तेऽन्यथा पुत्रवान् ।
शरित्रं विनते स्वधोऽत्यन्तवो भिङ्गो शिरासन्तते
स्यूलधन्ययुते सुखो मृदु करोत्यन्तं प्रमेहाविधिः ॥७॥

A man with a small genital organ becomes rich, but issueless; one with a stout organ, poor; with one bent towards the left, devoid of issue and wealth; with one turned towards the right, blessed with sons; with one bent on the lower side, poor; with one full of veins, father of few children; with one having a thick knot, happy; and with a soft one, dies of gonorrhoea and the like.

The metre is शार्दूलविक्रीडित.]

कोशनिगूढंभूया दीर्घमन्देश च वित्तपरिहीनाः ।
ऋजुवृत्तसंफली लघुगिरालगिश्नाश्च धनवन्तः ॥८॥

Men with the genital organ covered with sheath-like skin become kings; with a long and split one, indigent; and with a straight and round organ, as well as with one having slender veins, wealthy.

[Cf. समुद्र—

दक्षिणावर्त्तलिङ्गो यः स भवेत् पुत्रवान् नरः ।
वामावर्त्तं तथा कन्याः सुबह्वृषः सम्भवन्ति च ॥
स्थूलैः शिरालैः कठिनैर्नरौ दारिद्र्यभाजनः ।
प्राजुभिर्वर्त्तुलैर्लिङ्गैः पुण्याः सुखभागिनः ॥
यस्य पादोपविष्टस्य भूमि स्फुरति मेहनम् ।
कुञ्चितः स तु विज्ञेयो नरौ दारिद्र्यभाजनः ॥
स्थूलग्रन्थिमुले लिङ्गो नरोऽतिमुखभागभवेत् ।
लिङ्गेन मृदुता भर्तव्यो ध्रियते कुच्छपोदितः ॥

also प्रह्लाद—

लिङ्गह्रस्वे महाभोगी सिङ्गाधिक्ये दरिद्रता ।
सौम्यं वलकरं तस्य मुष्कप्रावलयतो बलम् ॥]

जलमृत्पूरेकवृणो विधर्मः स्त्रीचञ्चलः समैः किरितः ।
ह्रस्वापचोद्वहः प्रलम्बवृणस्य शतमायुः ॥६॥

A man with a single testicle will have a watery grave; with unequal ones, becomes addicted to concubinage; with equal ones, a king; with these raised high, short-lived; and with hanging ones, lives a hundred years.

[Cf. समुद्र—

एकाण्डो जलमृत्युः स्याद्विपर्मैः स्त्रीषु चञ्चलः ।
समाण्डो नरनाथश्च संलग्नैरुपजीवितः ॥
प्रलम्बाण्डः समानां तु शतं जीवति मानवः ॥

also प्रह्लाद—

समाण्डत्वे सुखं चायुः ह्रस्वाण्डत्वे प्रमुर्मवेत् ।
वक्राण्डत्वे तैवकश्च चर्मण्डस्तु नपुंसकः ॥]

रक्तंराड्या भणिमनिर्द्रव्याः पाण्डुरंश्च मलिनंश्च ।
सुखिनः सरस्वमूत्रा निःस्वा निःशब्दधाराश्च ॥१०॥

द्वित्रिचतुर्धाराभिः प्रवक्षिणावर्त्तवर्तितमूत्राभिः ।
पृथिवोपतयो श्लेष्मा विकीर्णमूत्राश्च धनहीनाः ॥११॥

एकं च मूत्रधारा वलिता रूपप्रदा न सुतवात्रो ।
स्निग्धोन्मत्तमममणयो धनवन्ति तारलमोक्तारः ॥१२॥

मणिमिश्रं च मध्यनिम्नं कन्यावितरो भवन्ति निःस्वाश्च ।
अनुपशुभाजो मध्योन्मत्तश्च नात्युल्बर्णधनिनः ॥१३॥

Men with a red tip of their generating organ become very rich; with a whitish or dark tip, penurious; those who urinate noisily become happy; without any sound, poor; with two, three or four streams of urine turning in a circular fashion from left to right, kings; with scattered urine, poverty-stricken; with a single stream turning in a circular manner, blessed with attractive features, but without sons (or blessed with charming children); with the tip glossy, raised and even, enjoyers of wealth, women and gems; with the tip depressed in the middle, fathers of girls and poor; with the tip raised in the middle, owners of large herds of cattle and the like; and with a very stout one, devoid of wealth.

[सुप्रधानमुत्पत्तौ ॥ another reading in the second quarter of verse 12. Cf. the following quotation from some work (based on that समुद्र) given by Utpala:—

रक्तकृतिर्मणिर्मयस्व समो मध्ये विराजते ।
पार्थिवः स तु विज्ञेयः समुद्रवचनं तथा ॥
सुपूर्णं रजतप्रदं मणिमुक्तासमप्रभैः ।
प्रवालसदृशैः स्निग्धैर्मणिभिः पार्थिवो भवेत् ॥
पाण्डुरं मलिनं रुक्मैः श्यावैरल्पैश्च निर्धनः ।
मूत्रधारा पतेद् देहाद् दक्षिणावलिता यदि ॥
पार्थिवः स तु विज्ञेयः समुद्रवचनं तथा ।
द्विधारे च पतेन्मूत्रं स्निग्धं शब्दविवर्जितम् ॥
भोगवान् स तु विज्ञेयो गवाक्षो नात्र संशयः ।
बहुधारे तथा रुक्मे सराब्दे पुरुषाधमः ॥

Here the slight difference between our author and the authority

quoted may be noted: 'निःस्वा निःशब्दप्राणश्च' of our author and 'समन्ते पुण्यायमः' of the other.

See what *प्रह्लाद* says:—

सशब्दमूलोत्सर्गश्च मधुराग्निमशुक्लभाक् ।
धनवान्पुत्रवान्भूमाद्रेतोदोर्मध्यतोऽन्यथा ॥

परिशुष्कयस्तिशोर्धनरहिता दुर्भगाश्च विजेयाः ।
कुसुमसमगन्धशुक्ला विज्ञातव्या महीपालाः ॥ १४ ॥

मधुगन्धे बहुविक्ता मत्स्यसगन्धे बहुमपत्पानि ।
तनुशुक्लः स्त्रीजनको मांससगन्धो महाभोगी ॥ १५ ॥

महिरागन्धे यज्या क्षारसगन्धे च रेतसि हरिः ।
शीघ्रं संयुनगामी दीर्घायुरतोऽन्यथात्पायुः ॥ १६ ॥

Men with the upper part of the abdomen dry (i.e. without flesh) become indigent and disliked by the people (of repulsive appearance). With their semen having the smell of flowers, men become kings; having the smell of honey, very rich; of fish, fathers of many children; of flesh, enjoyers of all kinds of pleasures; of liquor, performers of sacrifices; and of salt, very poor. Those, whose semen is thin, beget only daughters; those who have too frequent sexual congress (or who experience orgasm too soon?), live long, and those who have it rarely (or whose orgasm is very late?) are short-lived.

[Cf. the unnamed authority:—

विस्तीर्णमांसना स्निग्धा वस्तिः पुंसां प्रणस्थते ।
निर्मिता कर्कशा रुक्षा दुःखदारिद्र्यदा स्मृता ॥
गोमायोः सदृशी यस्य खरोद्गमहिषस्य च ।
स भवेद् दुःखितो नित्यं घनहीनश्च मामवः ॥

पुष्पगन्धो भवेद्राजा बहुस्वा मधुगन्धिनः ।
मत्स्यगन्धः पुत्रवानस्यात् स्त्रीप्रजास्तनुरेतसः ॥
मांसगन्धो महाभोगी याज्ञिको मदिरासमः ।
गन्धो येषां क्षारसमस्ते निःस्वा मनुजाः स्मृताः ॥

Cf. *प्रह्लाद*—

क्वचिद्रतिः क्वचिन्निद्रो भुङ्क्तेऽप्यं क्षिप्रमेव यः ।
चिरस्वायी दीर्घलक्षो (स्यो?) भाष्यवान्भवति ध्रुवम् ॥

निःस्वोऽतिस्थूलस्फिक् समांसलस्फिक् मुखान्वितो भवति ।
व्याघ्रान्तोऽध्यर्धस्फिक् मण्डूकस्फिक् नराधिपतिः ॥ १७ ॥

A man with very stout buttocks becomes penurious; with fleshy or muscular ones, happy; with an extra half-buttock one each side, a killer of tigers (or a prey to tigers?); and with frog-like ones, a king.

[*व्याघ्रान्तः* may be interpreted as *व्याघ्रानामन्तः* कर्त्तव्यः meaning killer of tigers; but *Bhaṭṭotpala* says: *व्याघ्रः प्राणी न मारयति* i.e. he meets his end at the hands of a tiger. This may be explained thus: *व्याघ्राय मन्तः मरणं यस्य नः*. We may make a compromise between these two meanings thus: He becomes a great hunter of tigers (kills many) and ultimately gets killed by one. Cf. the unnamed source:—

अतिस्थूली स्फिजी यस्य निघ्ननः स भवेन्नरः ।
समांसल स्फिक् मुखितो मण्डूकस्फिक् नराधिपः ॥
अध्यर्धस्फिक् नरो यस्तु व्याघ्रान्तः स तु कीर्तितः ॥

सिंहकटिभंजुजेन्द्रः कपिकरमकटिधनेः परित्यक्तः ।
समजठरा भोगयुता घटपिठरनिर्भोवरा निःस्वाः ॥ १८ ॥

A man with a waist similar to the lions becomes a king; with one like that of a monkey or camel, penniless; with an even belly (neither sunken nor raised), enjoyer of pleasures; and with a belly resembling a pot or a frying pan, utterly indigent.

[Cf. the same source:—

सिंहतुल्या कटियंस्त स नरेन्द्रो न संशयः ।
वृष्टुगालखरोष्ट्राणां तुल्या यस्य स निघ्ननः ॥
समोदरा भोगयुता विषमा निघ्ननाः स्मृताः ॥

also *प्रह्लाद*—

कक्षकुली च वक्षश्च घ्राणस्कन्धो तलाटकम् ।
संभूतेषु निदिष्टं तदधिष्णु षडुन्नतम् ॥

The description of Śrī Rāma's body viz. षडुन्नतो नवतनुः, agrees with this.]

अविकलपाशवा धनिनो निर्मलवर्कश्च भोगसंत्यक्ताः ।
समकुला भोगाढ्या निम्नाभिर्भोगपरिहीनाः ॥ १९ ॥

उन्नतकुशाः क्षितिपाः कुटिलाः स्यूर्नवा विषमकुशाः ।
सर्पोदरा दरिद्रा भवन्ति बहुशितश्चैव ॥२०॥

Men with fleshy sides become wealthy; with sunken and crooked ones, devoid of the pleasures of life; with an even stomach, blessed with all luxuries; with a sunken one, bereft of happiness; with a raised stomach, kings; with an uneven one, crafty; with a serpentine (very long and thin) one, penniless and gluttonous.

[Utpala explains कुशा thus: कुलाग्र्येनोदरमध्यमाग्र उच्यते. Cf. the same source:—

पार्श्वैः सर्गासोपचितैर्धनिनो मानवाः स्मृताः ।
निम्नैर्वैशेष विषमैर्नरा भोगविवर्जिताः ॥
समकुशा भोगयुक्ता निम्नाभिर्भोगयजिताः ।
नृपाग्र्येनोन्नतकुशाः स्युर्धिपमामिर्दुराशयाः ॥
सर्पोदरा नरा निःस्वा स्मृता बहुशानिस्तथा ॥]

परिमण्डलोन्नताभिर्विस्तोर्णाभिश्च नाभिभिः सुखिनः ।
अस्मा एवमृश्यन्निम्ना नाभिः क्लेशावह्रा भवति ॥२१॥

वलिमध्यगता विषमा शूसाद् बाघां करोति नैस्व्यं च ।
शाठ्यं वामावर्त्ता करोति मेघां प्रदक्षिणतः ॥२२॥

Men become happy with a navel that is round, raised and broad; afflicted with troubles with one that is small, almost invisible and deep; poor and suffering from colic (or they die being impaled) with one that is uneven and surrounded by folds of skin; rogues with one that is turned from right to left; intelligent with one that circles from left to right; long-lived with one that is elongated at the sides; lords (opulent) with one that is elongated at the top; owners of cattle with one that is elongated at the lower end; and kings with one like the knob in the centre of a lotus.

[शूसाद् etc. is explained by the commentator as: 'शूसाद्विभ्रतनोत्तस्य मूल्यमवति'. He quotes a verse to explain the qualities of a rogue:

वचसा मनसा यश्च दृश्यतेऽकार्यतत्पदः ।
कर्मणा विपरीतश्च स शठः सद्भिर्निष्यते ॥

We may also take the following line :

भनस्यत्यद् वचस्यन्यत्कर्मण्यन्यद् दुरात्मनाम् ॥

The qualities of the intelligent are:—

शूश्रूषा श्रवणं चैव ग्रहणं धारणं तथा ।
कहापोहार्थविज्ञानं तत्त्वज्ञानं च धीगुणाः ॥

कणिका is explained thus: मध्येऽन्तः पश्चात्कणिकाकार उन्नतागो भवति । तत्सदृशी नाभिर्यमोन्नता । Cf. the unnamed authority:—

वर्तुला विपुलात्युक्ता नाभिर्यदि नरेश्वरः ।
अल्पदृश्याः तथा निम्ना नाभिः क्लेशावह्रा भवेत् ॥
वलिमध्यगता या च सा शूसाद् वप्रकारिणी ।
वामावर्त्ता शाठ्यभावं धिपणां च प्रदक्षिणा ॥
पार्श्वयिता दीर्घजीवं धनयुक्तं तयोर्ध्वया ।
अग्रो गोबाहुलं कुर्यान्नाभिर्भोगयजितम् ॥
पशस्य कणिकवतुल्या नाभिः कुर्यान्नेश्वरम् ॥

also प्रह्लाद—

स्याद्वागावर्त्तनाभिस्तु दरिद्रो दक्षिणे धनो ।
वलिमध्ये तु नाभिर्यचेद्विधनः पापकर्मभाक् ॥
उदरे बलिर्यथा चेच्छस्त्रघातो भविष्यति ।
वनिद्वये स्त्रीयिजयी वित्तये ब्रह्मभोगभाक् ॥
शूरम्वचतुष्टये शूरात्फलमेवं पृथक् पृथक् ॥
शस्त्रान्तं स्त्रीभोगिनमाचार्यं बहुमुतं यथातद्भवम् ।
एकद्वित्रिचतुर्विधं तन्निबिन्द्यान्तपं खवलम् ॥२४॥

विषमवस्थयो मनुष्या भवन्त्यगम्याभिगमिनः पापाः ।
ऋजूवलयः सुखभाजः परदारद्वेषिणश्चैव ॥२५॥

Persons with one, two, three, four and no folds at all on their belly become slain with weapons, enjoyers of many women, preceptors or teachers of men, fathers of many sons, and kings respectively. Those who have unequal folds become sinners and addicted to forbidden women; and those whose folds are straight enjoy happiness and hate other's wives (i.e. they remain pure in marital relations).

[About परदार Kālidāsa's statement is noteworthy:

वशिनां तु परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥

vide the unnamed authority:

एकवलिः शस्त्रमूल्यः स्त्रीभोगी द्विवलिः स्मृतः ।
त्रिवलिचाचार्थ इत्याहुश्चतुर्भिः स्याद्वहुव्रजः ॥

अवलिस्तु नृपः प्राक्तो यज्वा दानैकतत्परः ।
विपमा बलया येमु ते चागम्याभिगामिनः ॥
अज्ज्वस्तु बलया येमु ते नराः सुखभागिनः ॥

मांसलमुदुभिः पार्श्वैः प्रदक्षिणावतरोमभिर्भूपाः ।
विपरीतनिर्द्वेयाः सुखपरिहोताः परप्रेष्याः ॥२६॥

With fleshy and tender sides having hairy circles going from left and right men become kings; whereas with these of contrary characteristics i.e. without flesh, rough and with hairy circles turning from right to left, they become indigent, devoid of happiness, and slaves of others.

[Utpala explains that पार्श्व or side, is an area of 4 digits above the waist. Cf. the following:

मांसलं मुदुभिः पार्श्वदक्षिणावतरोमभिः ।
नरा भूम्यधिपा ज्ञेया विपरीतैः सुदुःखिताः ॥

सुभगा भवन्त्यनुद्वेष्टचूचुका निर्धना विपमदीर्घाः ।
पीनोपचितानमनः क्षितिपतयचूचुकैः सुखिनः ॥२७॥

People whose nipples are not raised become attractive and fortunate; while those whose nipples are unequal and long become poor. With stout (hard?), muscular and sunken ones they become kings enjoying happiness.

[Cf. the above authority:—

चूचुकैश्चाप्यनुद्वेष्टैः सुभगाः सुखभागिनः ।
निर्धना विपमदीर्घमर्गैर्ममयुतैर्भूपाः ॥

also प्रह्लाद—

अदर्शने तु नाडीनां सुखभोजनमादिशेत् ।
उत्तुङ्गचूचुकी भूवादनपत्यश्च दुःखभाक् ॥

हृदयं समुन्नतं पूषु न वेपनं मांसलं च नृपतीनाम् ।
प्रधनानां विपरीतं छररोमचितं शिरालं च ॥२८॥

Only kings possess a heart that is raised, broad, muscular and not convulsive, while the penniless have one that has contrary features, and is full of veins and rough and thick hair.

[Cf. the same source:—

अचलं च पूषुचलं च नृपाणां हृदयं स्मृतम् ।
विपरीतं शिरालं च रोमशं दुःखभागिनाम् ॥

समवसतोऽर्धवेतः पीनं शूरा हृदिच्छिन्नास्तनूभिः ।
विषमं वक्षोः येषां ते निःस्वाः शस्त्रनिघनाश्च ॥२९॥

People with an even chest (neither depressed nor raised) become wealthy; with a muscular one, heroes; with one deficient in flesh, penniless (or without manliness?), and with an uneven one, indigent and meet their end by weapons.

[Cf. the same source:—

अर्धवान् समवक्षाः स्याद् दीर्घैः शूरा धनान्विताः ।
अल्पैश्च विषाला दीना विपमैः शस्त्रमृत्यवः ॥

Utpala construes अक्षिच्छिन्नाः as 'अक्षिच्छिन्नकराः पूषुपकारहीनाः'. This is quite opposed to the accepted meaning of the word, vide 'अक्षिच्छिन्नरथं मयं व्यनक्ति' of Kālidāsa.]

विषमविषमो जङ्घुभिर्यविविहोनाऽह्यसन्धिपरिषद्वैः ।
उन्नतजङ्घुर्भोगी तन्मर्निःस्वोऽर्धवान् पीनः ॥३०॥

One who has undulating (unequal?) collar bones becomes cruel; with these having many bony knots or sharp joints, poor; with raised ones, enjoyer of pleasures; with sunken ones, penniless; and with stout ones, wealthy.

[We cannot understand Utpala's explanation:

'जङ्घुः कुसयोः सन्धिः'. See what Kṣīrasvāmin says:—
'अर्धवत्सयोस्सन्धिर्द्विभ्रास्ति जङ्घु' (Amara II. 6-78).

Cf. the same source:—

जङ्घुभिरविषमैः कूरा दरिद्राः कूरसन्धिभिः ।
भोगी चोन्नतजङ्घुः स्यान्निर्मलं निःस्वोऽर्धवान् धनी ॥

It is to be noted in this connection that according to Vālmiki, who says पूषुचः about Śrī Rāma, the collar bone should not be prominent i.e. it should be hidden by muscles.]

चिपिटघ्नो नो निःस्वः शुष्का सशिरा च पश्य वः शीघ्रा ।
महिषघ्नीवः शूराः शस्त्रान्तो ब्रूवत्समधोवः ॥३१॥

कम्बुग्रीवो राजा प्रलम्बकण्ठः प्रमत्तगो भवति ।
पृष्ठममनमरोमशसर्पवतामशुभदमतोऽप्यत् ॥३२॥

One is penniless with a neck that is flat, dry (without flesh) and full of veins; heroic with one like that of a buffalo; meets with one's end by weapons with a neck similar to a bull's; a king with one having three lines or folds (conch-like); and a glutton (spend-thrift?) with a hanging (or long) one. Men become wealthy, if their back is neither split nor filled with hair; and miserable if it is otherwise i.e. split and hairy.

[A conch-like neck is thus described:—

वलितयचित्तप्रोवः कम्बुग्रीवोऽभिधीयते ॥

Utpala construes प्रमत्तगः as भ्रष्टचरणीयः one who does not save anything, a spendthrift. *Vide* the following:

ग्रीवा च धर्तुना यस्य ॥ नरो धनधानं स्मृतः ।
कम्बुग्रीवा नरा ये तु राजानस्ते न संशयः ॥
दीर्घग्रीवा नरा ये तु तेऽपि दुःखस्य भागिनः ।
वक्रग्रीवा नरा ये ते क्षामिकाः विभूनास्तथा ॥
निःस्वस्तु विगठग्रीवः कुष्कग्रीवस्तथैव च ।
गूरस्तु गहिणग्रीवः शस्त्रान्तो वृषकन्धरः ॥
सुस्निग्धं मांसलं पृष्ठममनं चाप्यरोमणम् ।
सधनानां विषयंस्तं निर्धनानां प्रकीर्तितम् ॥

See प्रह्लाद—

ग्रीवा च अधनं पृष्ठमूलं जङ्घे तथैव च ।
ह्रस्वानि यस्य चत्वारि पूजामाप्नोति मानवः ॥

अस्वेदनपीनोन्नतसुगन्धसमरोमसङ्कुलाः कक्षाः ।
विज्ञातव्या धनिनामतोऽन्यथार्धविहीनानाम् ॥३३॥

Men whose arm-pits do not perspire, and are plump (fleshy), raised, having good smell, even and hairy are to be understood as wealthy; otherwise (if they perspire, are without flesh, sunken, foul-smelling and bereft of hair), as penniless.

[*Vide* the following:—

निःस्वेदमांसलाः कक्षाः सुगन्धा रोमसङ्कुलाः ।
धनिनां तु विजानीयान्निर्धनानामतोऽन्यथा ॥

निर्मासो रोमचितो भग्नावल्पी च निर्धनस्यासौ ।
विपुलावव्यच्छिन्नी सुविलम्बो सौख्यवोयंभताम् ॥३४॥

A poor man's shoulders are full of hair, split, small and without flesh, while those of the happy and the powerful are large, unsplit and compact (strong and sturdy).

[*Vide* the following:—

कदलीस्तम्भसङ्काशा अजस्वन्धाण्यं ये नराः ।
राजानस्ते विजानीयुर्महाकोशा महाबलाः ॥
निर्मासरोमवहुला निर्धनस्य प्रकीर्तिताः ॥

करिकरसङ्को वृत्तावाजान्वलम्बिनो सनो पीनौ ।
बाहू धृषिणीयानामधनानां रोमशौ ह्रस्वौ ॥३५॥

Kings have arms that resemble the trunks of elephants, that are round, equal, muscular and touching the knees; whereas the poor have hairy and short ones.

[*Vide* the following:—

उद्वज्जबाहुः पुरुषो वधवन्धमवाप्नुयात् ।
दीर्घबाहुर्भवेद्वाजा समुद्रवचनं तथा ॥
प्रलम्बबाहुर्भवत्यर्थं प्राप्नुयात् गुणसंयुतम् ।
ह्रस्वबाहुर्भवेदासः परप्रपन्नकरस्तथा ॥
वामावतंभुजा ये तु ये तु दीर्घभुजा नराः ।
सम्पूर्णबाहवो ये तु राजानस्ते प्रकीर्तिताः ॥

हस्ताङ्गुलयो दीर्घाश्चिरायुषामवलितार्थं सुधनानाम् ।
मेधाविनो च मूढाश्चिचिपटाः परकर्मनिरतानाम् ॥३६॥

स्थूलाभिर्धनरहिता बहिर्नताभिश्च शस्त्रनिर्घाताः ।
कपिसदृशकरा धनिनो व्याघ्रोपमपाणयः पापाः ॥३७॥

Long fingers conduce to long life; those that are not crooked i.e. straight, to an attractive personality (or fortune); lean ones, to intellectual eminence; flat ones, to servitude; very thick ones, to poverty; and those that are bent backwards, to death by weapons. The rich have hands similar to those of monkeys; and sinners, of tigers.

[Here the author distinguishes six types of fingers and two of hands. In modern palmistry too these distinctions are seen. The commentator distinguishes मेघा, मति and प्रज्ञा by means of the following:

अतिसानस्मृतिर्मेघा तत्कालग्राहिणी मतिः ।
शुभाशुभविचारजा प्रज्ञा धीरैरुदाहृता ॥

मणिबन्धनं निगूढं वैरञ्च मुहिलस्य सन्धिर्ममूपाः ।
हीनं हस्तच्छेदः हलयेः सगर्भश्च निदंभ्याः ॥३८॥

Wrists that are hidden, firm and of well-knit joints make men kings; deficient ones indicate severance of the hands; and loose and sounding ones, poverty.

विशुषितेन विह्वोना भवन्ति निम्नेन करतलेन नराः ।
संयुतनिम्नर्धनिनः प्रोक्तानकराश्च वातरः ॥३९॥

विषमैर्विषमा निःस्वाराश्च करसर्परोश्चरास्तु साक्षार्थः ।
वीतरंगम्यसनिताभिगामिनो निधना रुक्षेः ॥४०॥

Men with sunken palms are without patrimony; with the palms having round depressions, wealthy; with raised ones, philanthropists; with rugged ones, cruel and poor; with those red like lac, very opulent; with yellowish ones, addicted to forbidden women; and with rough and dry ones, penniless.

[Vide प्रह्लाद—

पाणिपादतले रक्ते नेत्रान्ते च त्वस्तथा ।
तालुजिह्वाधरोष्ठं च सप्तरक्तः त्रियः पदम्
यस्य हस्ततलं सम्यक् कठिनं स हि कर्मकृत् ॥

मुपसङ्गनष्टाः क्लोवाश्चिपिटैः स्फुटितैश्च चित्तसन्त्यक्ताः ।
कुण्डलविषणैः परतर्कुकाश्च तर्ग्रेचमूपतयः ॥४१॥

Those whose nails resemble husk i.e. are rough and contain many lines, are impotent; with flat and split nails men become poor; with ugly and colourless ones, dependent on others; and with red ones, commanders of armies.

अङ्गुष्ठयवैराह्याः सुतक्लोऽङ्गुष्ठमूलजैश्च यवैः ।
दीर्घाङ्गुलिपर्वणः सुभगाः दीर्घायुश्चैव ॥४२॥

Wealthy are those that have the lines shaped like a barley corn in the middle of their thumb; blessed with sons, when the figure is at the root of the thumb; and amiable or fortunate and long-lived, if the knuckles are far-removed.

[Vide प्रह्लाद—

सूक्ष्माण्यङ्गुलिपर्वणि केणदन्तनखत्वचः ।
दीर्घायुषो नरा येषां पञ्चसूक्ष्मत्वक्षणम् ॥
अङ्गुष्ठस्थितपर्वान्तर्गोष्ठमयवरेष्ठिकाः ।
सूक्ष्मन्यपि मृष्टाश्च धनधान्यादिसम्पदः ॥
पर्वन्तिरालं सूक्ष्मं च पृथु पर्वं यदा भवेत् ।
संयोजने छिद्रदर्शो निधनो भविता नराः ॥

स्निग्धा निम्ना रेखा धनिनां तद्व्याप्येन निःस्वानाम् ।
विरताङ्गुलयो निःस्वा धनसम्बन्धिनो घमाङ्गुलयः ॥४३॥

The wealthy possess glossy (clean) and deep lines on their palms; the poor, rough and not deep ones. The fingers of the poor are far removed from one another, while those of hoarders of wealth, thick.

[Vide प्रह्लाद—

रेखासमाकृती शस्तं वैकुण्ठे विकृतं फलम् ॥
रेखैव ह्येवरी मुद्रा शरीरं हि समुद्रकम् ।
एतत्सामुद्रिकं शास्त्रं सङ्ग्रहेण समीरितम् ॥

तिष्ठो रेखा मणिबन्धनोत्थिताः करतलोपमा नृपतेः ।
मीनयुगाङ्कितपाणिनित्यं सज्जप्रदो भवति ॥४४॥

वज्राकारा धनिनां विद्याभाजां च मीनपुच्छनिभाः ।
शङ्खानपत्रशिखिकागजाश्चपद्योपमा नृपतेः ॥४५॥

कलशमूनालपताकाङ्कशोषमाभिभवंति निधिपालाः ।
दामनिभाभिश्चन्द्राः स्वस्तिकरूपाभिर्भयम् ॥४६॥

चक्रासिपरशुतोमरशक्तिधनुःकुन्तसन्निभा रेखाः ।
कुर्वन्ति चमूनायं यज्वानभूलूलाकाराः ४७॥

भकरध्वजकोष्ठागारसन्निभाभिर्महाघनोपेताः ।
वेदीनिम्ने चैवानिहोत्रिणो बह्मतीर्थेन ॥४८॥

वापीदेवकुसाराद्यैर्म कुर्वन्ति च त्रिकोणाभिः ।
 अङ्गुष्ठमूलरेखाः पुत्राः स्युर्दारिकाः सूक्ष्माः ॥४६॥
 रेखाः प्रदेशनिगताः शतायुषं कल्पनीयमूनाभिः ।
 छिन्नाभिर्द्वयपतनं बहुरेखारेखिणो निःस्वाः ॥४७॥

Three lines starting from the wrist and going towards the palm make one a king. One with a palm marked with a pair of fish performs sacrifice daily (or feeds the worthy); those who have the figure of the weapon *Fajra* become rich; of fish-tail, learned men; of conch, umbrella, palanquin, elephant, horse and lotus, kings; of a pitcher, lotus-stalk, flag and goad, very rich with buried treasures; of rope, wealthy; of *Swastika*, lords; of discus, sword, axe, lance, spike, bow and spear, commanders of armies; of mortar, sacrificers; of a crocodile, banner and store-room, blessed with immense wealth. Those whose root of the thumb is shaped like an altar, become worshippers of the sacred fire; men with the figures of a quadrangular tank, temple and the like (i.e. throne, Bilva tree and sacrificial post) as well as of a triangle, performers of religious and meritorious acts. Conspicuous and slender lines at the root of the thumb indicate sons and daughters respectively. Three lines touching the fore-finger make one live for 100 years; and for shorter ones proportionate reduction in the years will have to be made. If the lines are in the middle, the person will have a fall from a tree. Those who have either too many lines or no lines at all on their palms become utterly penniless.

[The *Fajra* weapon is shaped like dumb-bells. Vide the following:—

सुवर्तुर्लैनिगूढेष्व मणिवन्धैः समन्विताः ।
 द्वावैश्च शब्दरहितै राजानस्ते प्रकीर्तिताः ॥
 हीनैश्च छिन्नपाणिः स्यात् श्लथैर्दारिद्र्यभाजनः ।
 निम्ने करतले यस्य पितृवित्तविजितः ॥
 निम्नेन संवृतेनैव वित्तवान् सौख्यसंयुतः ।
 समुत्तानकरा ये च दातारस्ते न संशयः ॥
 विषमविषमा निःस्वा लाक्षाभैरीश्वराः करैः ।
 अगम्यागामिनः पीतैर्नखैर्हस्तैश्च निर्धनाः ॥

शूर्पशुक्ती तुषनखा नैकवर्णा महासखाः ।
 स्फुटितार्धनखाश्चैव स्मृताः श्रेष्ठविजिताः ॥
 निर्मलैर्लङ्घिताभैश्च नखैर्भवन्ति पार्थिवः ।
 पाण्डुरा विरला रक्षा अङ्गुल्यः करसंस्थिताः ॥
 येषां ते च नरा ज्ञेया दुःखदारिद्र्यभाजिताः ।
 यस्य मीनसमा रेखाः कर्मसिद्धिस्तु तस्य वै ■
 घनवान् स तु विजयो बहुपुत्रश्च मानवः ।
 तुला यस्य तु वेदिर्वा करमध्यं प्रदेशिता ॥
 वाणिज्यं सिद्धयन्ते तस्य पुत्रस्य न संशयः ।
 वंदी पाणितले यस्य द्विजस्य तु विशेषतः ॥
 यज्ञयाजी भवेन्नित्यं बहुवित्तश्च मानवः ।
 श्रीवत्समयवा मयं वज्रं घामरश्चैव वा ॥
 यस्य हस्ते तु दृश्यते न भवेत्पृथिवीपतिः ।
 शक्तिमोमरखद्गमाभा रेखाश्चापसमारस्ता ॥
 यस्य हस्ते प्रदृश्यन्ते चमूनाथं च ■ विदुः ।
 वृद्धो वाप्ययवा मूलः करमध्ये तु दृश्यते ॥
 अचलं प्राप्यते राज्यं मण्डले तु न संशयः ।
 ध्वजं वाप्ययवा ऋजुं (शङ्खं) दृश्यते करसंस्थितम् ॥
 धनेशत्वं विजानीयात् समुद्रवचनं यथा ।
 दक्षिणे तु कराङ्गुष्ठे यवां यस्य च दृश्यते ॥
 सर्वविद्याप्रवक्तारो भवतीति च निर्दिशेत् ।
 यस्य पाणितले रेखा कनिष्ठामूलसम्भवा ॥
 गता मध्ये प्रदेशिन्यां स जीवेच्छरयां गतम् ।
 अङ्गुष्ठमूले या रेखाः पुत्रास्ते परिकीर्तिताः ॥
 सूक्ष्माः कन्या विनिर्दिष्टाः समुद्रवचनं यथा ।
 छिन्नाभिर्द्वयपतनं प्रभूताभिरभीश्वराः ॥
 अङ्गुष्ठमूलतीर्थेन यज्ञयाजी भवेन्नरः ॥

Vide प्रह्लाद—

मणिवन्धे विरेखासु मणिमूषणभास्मवेत् ।
 साधारणो द्विरेखः स्यादेकरेखस्तु भिक्षुकः ॥
 मणिवन्धे कङ्कपाख्याश्चतस्रो भोगनक्षणाः ।
 राज्ञां तिस्रस्तु नारीषु कामिन्यां द्वितयं स्मृतम् ॥
 अष्टः कनिष्ठिकादीनामङ्गुलीनामङ्गुल्ययम् ।
 संसारितक्षणं ब्रूते विपरिते विपर्ययः ■

श्रीडाविद्या भोगपुष्पफलमत्स्यादि कीर्तितम् ।
 सूक्ष्मद्विद्वदरेखाभ्यां तद्भङ्गो भङ्गसम्भवः ॥
 गिरिगङ्गोऽङ्कुशं शङ्खं कुण्डलं चन्द्रसूर्ययोः ।
 योनिरान्दोलिका चैव कङ्कणं तापमस्तकम् ॥
 नेत्रं च स्वस्तिकं शूलं किरीटं पानभाजनम् ।
 वक्त्रं (कङ्कटं ?) परशुचेति रेखा अङ्गुष्ठमूलगाः ॥
 कुलिशाद्यास्तथा रेखा निर्दिष्टा हस्तमध्यगाः ।
 रेखा अप्यनुरेखाश्च उपरेखाश्च सूक्ष्मगाः ॥
 प्राणिकर्मानुसारेण देहजाः फलसूचकाः ।
 विस्पष्टं परिदृश्यन्ते कर्मकृद्द्विस्तमध्यगाः ॥
 किरीटं पुस्तकं वल्ली चित्तध्वजसमुद्भवाः ।
 पाण्डित्यलक्षणा रेखा मस्तकं चौर्यलक्षणम् ॥
 धनशुक्लवर्णं सप्तौ वीणा गायनलक्षणा ।
 जीयहिंसाकरः पाशः पानकुत्पानभाजनम् ॥
 योग्यादिके तु दीर्घायं शूपाद्यं यज्ञशीलता ।
 निष्प्रादादी भिक्षुगत्यं फलमुच्चावचं यदेत् ॥
 पूर्णमायुः परीक्षेत पञ्चास्त्रलक्षणमीरयेत् ।
 आयुर्हीनतराणां तु लक्षणं किं प्रयोजनम् ॥
 नयरन्ध्राणि हस्ताङ्घ्रिपृष्ठनाभिशिरोऽङ्गुः ।
 कण्ठश्लोकोदरोवादि सहरेखं परीक्षयेत् ॥
 स्वरं दृष्टिं च शीलं च विज्ञाय फलमीरयेत् ॥

The following verses from the *हरगोरीसामुद्रिक* are interesting:—

यस्य भीमसमा रेखा कर्मसिद्धिश्च जायते ।
 धनाढ्यस्तु स विज्ञेयो बहुपुत्रो न संशयः ॥
 तुलाग्रामी तथा रज्जुः करमध्ये च दृश्यते ।
 तस्य वाणिज्यसिद्धिः स्थाप्युदयस्य न संशयः ॥
 शङ्खचक्रध्वजाकारो भाषाकारश्च दृश्यते ।
 सर्वविद्याप्रदानेन बुद्धिमान्स भवेन्नरः ॥
 अङ्कुशं कुण्डलं चक्रं यस्य पाणितले भवेत् ।
 तस्य राज्यं महच्छ्रेष्ठं सामुद्रवचनं तथा ॥
 यस्य पाणावूर्ध्वरेखा कनिष्ठासूत्रसंस्थिता ।
 स नरः परदेशेषु दीर्घमायुश्च विन्दति ॥
 रेखिका मणिवन्धे तु राजमोगो भवेन्नरः ।
 यदि द्वे स गुणी वक्ता धनवाञ्छ च विष्यति ॥

अनामिकापूर्वमूले कनिष्ठादिक्रमेण तु ।
 आयुर्देशैव वर्षाणि सामुद्रवचनं तथा ॥
 तर्जनीमूलपर्याप्तं कनिष्ठादिक्रमेण चेत् ।
 आयुश्च विंशतिः पट्कं रक्तरेशा च दृश्यते ॥
 यदा रेखान्तरैर्मिश्रा स्वयं भिक्षा च दृश्यते ।
 तदा सम्यग् विज्ञानीयाद् गण्डधानं विशेषतः ॥
 सा निम्ना चेदधोभागे कनिष्ठादिक्रमेण तु ।
 वृक्षादुन्नतदेशाद्वा वाहनात्पतनं भवेत् ॥

Vide also *गर्गसामुद्रिक*—

अङ्गुष्ठमूलगा रेखाः सन्तानं सूचयन्ति ताः ।
 साङ्कुराश्च तथा नाभ्यः पुष्पाश्च जटाः स्मृताः ।
 दीर्घा दीर्घायुषो ज्ञेया अन्या अन्यामुपः स्मृताः ।
 गर्भस्रावस्तु सूक्ष्मत्वे विच्छेदे बाणपातकाः ॥
 तदभावे प्रजाभाव इति सन्तानलक्षणम् ।
 दम्पत्यन्यतरालाभे तदभावोऽन्यथान्वया ॥
 कनिष्ठाङ्गुलिमूले तु रेखाः कर्तलान्तगाः ।
 सहोदरान्सूचयन्ति पुत्रवत्तत्र निगयः ॥

अतिकृशरोषं विचक्रुर्निरंघ्या मांसलंघनोपेताः ।
 शिम्बोपमं रश्मिं रश्मिं रश्मिं रश्मिं रश्मिं रश्मिं ॥५१॥

श्रोष्ठः स्फुटितबिम्बिष्ठतविवर्णश्चक्षुश्च धनपरित्यक्ताः ।
 स्निग्धा घनाश्च बशनाः सुतोऽङ्गदंष्ट्राः समाश्च शुभाः ॥५२॥

Very lean and long chins suggest poverty; while fleshy ones, wealth; straight (not crooked) lower lips resembling the ripe *Bimba* fruit (*Coccinea indica*) make men kings; while lean (without flesh) ones, indigent. The upper lips being split, cut, colourless and dry make men penurious. The teeth being glossy (clean), equal and close-knit and the canine ones very sharp and equal are auspicious.

[Cf. the following:—

निर्मासं विचक्रुर्दीर्घं निद्रं व्याश्रमाशुवाचिनः ।
 समांसलं घनोपेता वटपुत्रसमावृताः ॥
 रक्ताधरो नरपतिर्घनवान् कमलाधरः ।
 स्थूलोष्ठा बहुलोमाश्च शृङ्गैः क्षीणैश्च दुःखिताः ॥
 उत्तरोष्ठे लोहितैश्च धनिनः सौख्यसंयुताः ।
 खण्डैर्विवर्णैर्निद्रं व्या रुक्षैर्दुःखसमन्विताः ॥

कुन्दकुड्मलसङ्काशः प्राकारैर्दशनैर्नृपः ।
 ऋक्षवानरदन्ताश्च निरुपं क्षुत्तस्पीडिताः ॥
 हस्तिदन्ताः खररदाः स्निग्धदन्ता गृष्मन्विताः ।
 करालैर्विषमैर्दोर्ध्वदशनैर्दुःखजीविनः ॥
 द्वाजिशङ्कता राजान एकोनश्चापि भोगवान् ।
 त्रिशङ्कता नरा ये ते सुखदुःखस्य भागिनः ॥
 एकोनत्रिंशदशानाः पुष्पा दुःखजीविनः ।
 अष्टाविंशदश येषां तैस्तदुःखस्य भाजनाः ॥

Vide प्रस्ताव—

चिबुक्ये यस्य रोमाणि न वक्षसि न गण्डयोः ।
 कुटिलं तं विजानीयात्समर्थं च खलं नरम् ॥
 द्वाघिणदन्तधाभोगो विप्रान्पूते तु निर्धनाः ।
 कपटी रोमहीनश्च बहुरोमा तु बन्धभाक् ॥

जिह्वा रक्ता दीर्घा इलक्षणा सुसमा च भोगिनो ज्ञेया ।
 श्वेता कृष्णा पक्ष्वा निर्द्वयाणां तथा तात् ॥३३॥

Men who enjoy the pleasures of life have tongues that are reddish, long, tender and quite even, while the poor have them white or dark and rough. The same rules hold good in the case of the palate too i.e. it is beneficial if it is reddish, tender and even, while it is bad if it is white or black and rough.

[भोगिनः is another reading in the place of भोगिनः.]

Cf. the following:—

कृष्णजिह्वा भवेद्यस्य समला यदि वा भवेत् ।
 स पापवान् भवेन्मर्त्यः कुक्ष्य स्थूला तथा भवेत् ॥
 श्वेतजिह्वा नरा ज्ञेयाः शौचाचारयिक्ताः ।
 पद्मपत्रसमा जिह्वा सूक्ष्मा दीर्घा सुशोभना ॥
 न स्थूला नातिविस्तीर्णा येषां ते मनुजाधिपाः ।
 निम्ना दीर्घा च ह्रस्वा च रक्ताग्रा रसना यदि ॥
 सर्वविद्याप्रवृत्ताः सौ भवेन्नास्त्यत्र संशयः ।
 कृष्णतालुर्नरो यस्तु स भवेत् कुलनाशनः ॥
 विकृतं स्फुटितं यस्य तालु तस्य न शोभनम् ।
 सिंहातालुर्नरपतिर्यजतालुस्तथैव च ॥
 पद्मतालुर्भवेद्राजा श्वेततालुश्च निर्धनः ॥

भक्तं सौम्यं संवृतममलं इलक्षणं समं च भूपानाम् ।
 विपरीतं क्लेशभृजां महामुखं दुर्मगणां च ॥३४॥

The mouth being pleasant, round and closed, soft and even, makes men monarchs; being contrary (i.e. unpleasant, not closed, unclean, rough and uneven), miserable and penniless; and a very big mouth belongs to the unfortunate.

[Cf. the following:—

सौम्यं च संवृतं वक्त्रममलं यस्य देहितः ।
 महाराजो भवेन्निरुपं विपरीते तु निर्धनः ॥

स्त्रीमुखं निरपत्यानां मण्डलं शाठ्यसेविनाम् ।
 दीर्घं निर्द्वयाणां भीरुमुखाः पापकर्माणि ॥३५॥

चतुरस्रं धूर्तानां निम्नं वक्त्रं च तनपरिहृतानाम् ।
 कृष्णानामतिह्रस्वं सम्पूर्णं भोगिनां कालम् ॥३६॥

A feminine face belongs to those who are issueless; a round one, to rogues; a long one, to the poor; a timid one, to those who commit sinful acts; a quadrilateral one, to the treacherous; a sunken and crooked one, the childless; a very small one, to misers; and a full, fleshy and attractive (bright) one, to those who enjoy pleasures.

[Cf. the following:—

स्त्रीमुखं निरपत्यानां मण्डलं शाठ्यसेविनाम् ।
 दीर्घं मुखं च निःस्वानां भीरुवक्त्रा दुरागमाः ॥
 चतुरस्रं तु धूर्तानां निम्नं सुतविद्वजितम् ।
 कृष्णानां तथा ह्रस्वं चिपिटं परजोषिताम् ॥
 यन्मुखं मांसलं स्निग्धं सप्रभं प्रियदर्शनम् ।
 वर्णादयं सन्निविष्टमजस्रं सुखभागिनाम् ॥

अस्फुटिताद्यं स्निग्धं रम्यं लघुं च सन्नतं वैव ।
 रक्तः पर्ववर्चुराः शमभिरस्पर्शत्र विज्ञेयाः ॥३७॥

The moustaches and beard being smooth, soft, well-bent and having unsplit tips, are auspicious; being red, hard and short or sparse, they make men thieves.

[In the first line मृदु क्षुद्रल चैव is another reading. Vide the following:—

स्निग्धमस्फुटिताग्रं च सन्ततं भक्ष्यु वेप्यते ।

रवर्तैरत्वैस्तथा रुखैः शमश्रुभिस्तस्कराः स्मृताः ॥

निर्मसिः कर्णः पापमृत्यवश्चर्पटैः सुवह्मभोगाः ।

कृपणाश्च ह्रस्वकर्णाः शङ्कुश्रवणाश्चसुपतयः ॥५८॥

रोमशकर्णा दीर्घायुश्च धनभागिनो विपुलकर्णाः ।

क्रूराः शिरावनटैर्यासम्भ्रमैर्लसलः सुखिनः ॥५९॥

With ears devoid of flesh men meet with tragic ends; with flat ones, become enjoyers of many pleasures; with short ones, miserly; with conical ones, commanders of armies; with hairy ones, long-lived ones; with broad ones, wealthy; with those filled with veins, cruel; with hanging and fleshy ones, happy.

[Vide the following:—

ह्रस्वकर्णा महाभोगा महाकर्णाश्च ये नराः ।

स्नावर्तकर्णा धनिनः स्निग्धकर्णास्तिथैव च ॥

दीर्घायुः शङ्कुकर्णाः स्फुटकर्णा महाधनाः ।

सुखान्विता दीर्घकर्णा लम्बकर्णास्तपस्विनः ॥

निर्मसिः पापमरणाच्चर्पटैर्भोगिनो नराः ।

दीर्घायुषो रोमकर्णा धनिनो विपुलैः स्मृताः ॥

शिरावनटैर्विपया मांसलैः सुखभागिनः ॥

Vide—प्रह्लाद—

कर्णरोमा तु दीर्घायुर्नाभिरोमा बहुव्रजः ।

विकलाङ्गोऽधिवक्त्रो वा दुःखी लक्षणवर्जितः ॥

महन्निद्रो रोमहोतं पिशातं च ललाटकम् ।

दीर्घकर्णं तुङ्गनासं गूरुपण्डितलक्षणम् ॥

भोगी त्वनिम्नगण्डो मन्त्री सम्पूर्णमांसगण्डो यः ।

सुखभाक् शुक्लमनासश्चिरजीवो शुष्कनासश्च ॥६०॥

छिन्नानुरुद्धयाम्बुगामिनो दीर्घा तु सोमग्यम् ।

आकुञ्चितया धीरः स्त्रीमृत्युः स्वाच्चिपिटनासः ॥६१॥

धनिनोऽग्रवक्त्रासा वक्षिणविन्ताः प्रसङ्गणाः क्रूराः ।

शृङ्खली स्वल्पच्छिद्रा सुपुटा नासा समाग्यानाम् ॥६२॥

One becomes enjoyer of pleasures and luxuries with unsunken cheeks; a minister, with full and fleshy ones; happy, with a nose

resembling the parrot's beak; long-lived, with a dry nose (without flesh); one comes to have sexual relations with forbidden women with one (nose) that appears cut; becomes attractive or fortunate with a long one; a thief, with a curved one; meets with death at the hands of a woman, with a flat one; becomes wealthy, with one crooked at the tip; cruel and gluttonous (unprovident?), with one turned to the right; and highly fortunate, with a straight one with small nostrils and fine slopes.

[Vide the following:—

पुमान् सम्पूर्णगण्डो यः स मन्त्री समुदाहृतः ।

निम्नगण्डो भवेद्यस्तु स नरो भोगवान् स्मृतः ॥

शुक्लनासः सोमग्योऽपि शुष्कनासश्चिरायुषः ।

छिन्नानुरुद्धा येषां स्माप्तासा तेषाम्बुगामिनः ॥

दीर्घनासा भोगयुक्ता अग्रवक्त्रा धनान्विताः ।

क्रूरा दक्षिणवक्त्राश्च स्पष्टनासा नृपात्तमाः ॥

स्त्रीमृत्यवश्चर्पटाभिः कुटिलाभिश्च तस्कराः ॥

Cf. प्रह्लाद—

धूनसाहनुजानूनां दीर्घस्त्रे कण्ठजङ्घयोः ।

रसनाया मेहनस्य ह्रस्वस्त्रे भाग्यवान् भवेत् ॥

धनिनां क्षुतं सङ्घट्टिन्नपिण्डितं ह्लादि सामुनायं च ।

दीर्घायुषां प्रभुक्तं विज्ञेयं सङ्घतं चैव ॥६३॥

The sneezing of the wealthy is either only once, or twice or thrice and high-pitched and resonant; while that of the long-lived, prolonged and of the same pitch throughout.

[Bhaṭṭotpala refers to other commentators who interpret the verse thus: The rich sneeze but once; while the long-lived, twice or thrice in succession making it high-pitched, resonant, prolonged and of the same pitch throughout. He prefers the second interpretation in view of *Parāśara's* statement:

सङ्घत् क्षुतं भोगवतां द्विधनाय चिरायुषे ।

चतुः स्याद्भोगनाशाय परमस्मात् तदोशजाः ॥

Cf. also the following:—

आदिमध्यावसानेषु तृत्यो यः स च संहतः ॥

क्रोधहर्षव्याधिभयादिष्वविकृतः श्रोत्रपथं याति यः स स्निग्धः । यः

सर्वजनमनोऽभिप्रेतः स रक्तः ।]

पद्मवत्सामेर्धनिनो रक्तान्तविषोचनाः शिष्यो भ्राजः ।
मधुपिङ्गलैर्महार्था मारजारविलोचनेः पापाः ॥६४॥

हुरिणाक्षा मण्डललोचनाश्च जिह्वाश्च लोचनेश्चोराः ।
शूराः केकरनेत्रा गजसदृशविलोचनाश्चमूपतयः ॥६५॥

ऐश्वर्यं गम्भीरेर्नालोत्पलकान्तिमिश्रं विद्वंसः ।
अतिहृष्णतारकाणामृक्षामुत्पादनं भवति ॥६६॥

मन्त्रिस्त्वं ह्यूलदृशा श्यावाक्षणा [च] भवति सौभाग्यम् ।
बीजा दृग् निःस्वानां स्निग्धा विपुलार्थमोगवताम् ॥६७॥

People become wealthy with eyes similar to the petals of a lotus; very opulent and powerful, with those that have red corners; immensely rich, with those coloured tawny like honey; sinners, with feline eyes; thieves, with round and crooked ones as well as with those resembling the eyes of the deer; cruel, with squint eyes; commanders of armies, with elephantine ones; wealthy, with deep ones; learned, with those resembling blue lilies. The eyes whose pupils are extremely black will be pulled out. Broad and thick eyes make one a minister; green ones, lovely and fortunate; humble and abject ones, penniless; and glossy (clean) and large ones, enjoyer of vast wealth and pleasures of life.

[In the second quarter of the last verse there is one *स* missing. So I have put a *च* within brackets. This mistake must have been committed by the copyist. Utpala says:

केकरनेत्रा मीलावाः. However, according to the accepted connotation of the word it should mean 'squint-eyed'. 'वनिरः केकरे' says Amara (II.6.49). Vide Kṣīrasvāmin's explanation: 'वलले चेष्टते वलिरं नेत्रं तद्योगाद् वलिरः । के मूर्ध्नि करोत्यक्षिणी चतस्रारकत्वात्केकरः ।'

Vide the following:—

समे गोक्षीरवर्णाभि रक्तान्ते कृष्णतारके ।
प्रसन्ने च विमाले च स्निग्धे चैवायते शुभे ॥
अतस्तीपुष्पसदृशश्च भवेतां यस्य लोचने ।
भूपतिः स तु विज्ञेयः समुद्रवचनं यथा ॥
व्याघ्रचक्षुर्धर्मैर्मुक्तः कर्कटाक्षः कलिप्रियः ।
विडालहंसमेवाश्च भवन्ति पुण्यायमाः ॥

मयूरलकुलासाश्च नरास्ते मध्यमाः स्मृताः ।
न श्रीस्त्वजति सर्वत्र पुरुषं मधुपिङ्गलम् ॥
आज्यपिङ्गलनेत्राश्च राजानो भोगसयुताः ।
रोचनाहरितालाश्च गजपिङ्गा घनेश्वराः ॥
वनवन्तो मुणोपेताः पृथिव्यां चक्रवर्तिनः ।
तप्तहाटवचर्णाभि भवेतां तस्य लोचने ॥
भूपतिः स तु विज्ञेयः समुद्रवचनं यथा ॥
द्विमात्रस्पर्शिनो ये तु धनिनस्ते प्रकीर्तिताः ।
त्रिमात्रस्पर्शिनो ज्ञेयाः पुरुषाः सुखजीविनः ।
चतुर्मात्रनिमेषश्च धनवान् परिकीर्तितः ॥
दीर्घायुषो धर्मेस्ताः पञ्चमात्रनिमेषिणः ॥

Śrī Rāma, according to Vālmiki, was रक्तान्तमयनः
Vide प्रह्लाद—

कुबेराक्षोद्यमाक्षश्च निष्ठुरो निधनस्त्वया ।
विडालतुल्यनेत्रस्तु पश्येद्विष्यन्तनादिकम् ॥

[Kuberākṣi is *caesalpinia crista*, Kannaḍa—Gajjuga, Marathi—Gajaga.]

अस्युन्नतार्धमरत्नपुषो विशालोन्नताभिरसिमुखिनः ।
विषमभ्रुवो वरिद्रा बालेन्दुनतभ्रुवः सधनाः ॥६८॥
दीर्घांसक्तभिर्धनिनः कृष्णभिरर्थपरिहोनाः ।
मध्यविनतभ्रुवो ये ते सक्ताः स्त्रीजगम्यासु ॥६९॥

Lofty brows lead to short life; large and lofty ones, to great happiness; unequal (or zigzag) ones, to poverty; bent ones resembling the crescent, to wealth; long and unconnected ones, to affluence; cut ones, to penury; and those that are bent in the middle, to addiction to forbidden women.

Vide the following:—

अस्युन्नतार्धमिः स्वत्यायुविशालाभिः सुहृन्विताः ।
मध्योन्नतभ्रुवो ये च पापसक्ताश्च ते नराः ॥
बालेन्दुपुसमाश्चाढ्या दरिद्रा विषमभ्रुवः ।
असंलग्नभ्रुवो ये तु धनिनस्ते नराः स्मृताः ।
कृष्णभिरनिधना ज्ञेया विषमभिरनेराधमाः ॥

Vide प्रह्लाद—

नेत्रकर्णान्तरं सुक्ष्मं श्रुवोः पर्यन्तरं महत् ।
तर्जनीतुलितानासा कर्णौ मध्यमया समौ ॥

उन्नतविपुलेः शङ्खैर्धनिनो निम्नेः सुतार्यसन्धस्ताः ।
विषमललाटा विधना घनवन्तोऽङ्गुलद्वयेन ॥७०॥

शुक्तिविशालैराकार्यता शिरासन्तर्धर्मरताः ।
उन्नतशिराभिराढ्याः स्वस्तिकवत् संस्थितामिराध ॥७१॥

निम्नललाटा वधबन्धभागिनः क्रूरकर्मनिरताश्च ।
अभ्युन्नतैश्चमूपाः कृपणाः स्युः संवृतललाटाः ॥७२॥

With broad and raised temples men become wealthy; with sunken ones, bereft of children and wealth. An uneven forehead leads to poverty; one resembling the half-Moon, to opulence; one large like a shell, to the position of preceptors of men; one full of veins, to addiction to unrighteous acts; one filled with raised veins as well as with those shaped like the *Seastika* figure, to great affluence; a depressed forehead, to imprisonment, foul death and cruel deeds; a raised one, to commandership of armies; and a round and small one, to miserliness.

Cf. the following:—

उन्नतविपुलैः शङ्खैर्धनिनः सुखजीविनः ।
सुतार्यरहिता निम्नैर्मनुषा दुःखभागिनः ॥
ललाटेनार्धचन्द्रेण भवन्ति पृथिवीश्वराः ।
विपुलेन ललाटेन महाधनयुक्ताः स्मृताः ॥
विषमेणाधमा जेयाः पापा मर्त्याः शिराततैः ।
निम्नेन तु ललाटेन क्रूरकर्मरता नराः ॥
अभ्युन्नतैश्चमूपाः स्युः संवृतैः कृपणाः स्मृताः ॥
इवितमवीनमनसु स्निग्धं च शुभावहं मनूष्याणाम् ।
रुक्मं दीनं प्रचुरश्चु चैव न शुभप्रदं पुंसाम् ॥७३॥

Weeping which is soft, tearless and without wretchedness, is auspicious for men; whereas one that is rough, abject and accompanied with copious tears is disastrous to them.

Cf. the following:—

अदीनाश्वहतं स्निग्धं रुदितं च शुभावहम् ।
रुक्मं दीनं वाप्यसुतं पुरुषाणामनिष्टदम् ॥

हसितं शुभदमकम्पं सनिमोलितलोचनं तु पापदम् ।
बुष्टस्य हसितमसकृत् सोन्मावस्थासकृत् प्राप्ते ॥७४॥

Laughter not accompanied by a convulsion of the body is auspicious; one accompanied by closed eyes belongs to a sinful man; a repeated one, to a wicked fellow; and a repetition at the end of one, to a madcap.

Cf. the following:—

हसितं कम्परहितं नृपाणामन्यथाऽशुभम् ।
मनकृदोपयुक्तस्य मोलितक्षस्य वाशुभम् ॥

In this connection it would be interesting to the readers to know what the rhetoricians say about हसित or laughter. The following extract from the *सहित्यदर्पण* (III. 247-49) explains it:—

ज्येष्ठानां स्मितहसिते मध्यानां विहसितावहसिते च ।
नीचानामपहसितं तथातिहसितं तदेष पश्येदः ॥
ईषद्विकसितमपनं स्मितं स्यात्स्पन्दिताधरम् ।
किञ्चित्स्फुरद्विजं तत्र हसितं कथितं बुधैः ॥
मधुरस्वरं विहसितं सांशिशिरःकम्पमचहसितम् ।
अपहसितं सास्त्रासं विशिष्टाङ्गं च भवत्यतिहसितम् ॥

तिष्ठो रेखाः शतजीविनां ललाटायताः स्थिता पवि ताः ।
चतसृभिरवनीशस्य नवतिश्चायुः सप्तशताम् ॥७५॥

विच्छिन्नामिश्रचापस्यगामिनो नवतिरप्यरेखेण ।
केशान्तोपगतासो रेखाभिरसौतिवर्षायुः ॥७६॥

पञ्चभिरायुः सप्ततिरेकाप्रायस्थिताभिरपि वष्टिः ।
बहुरेखेण सताधे चत्वारिंशच्च वक्राभिः ॥७७॥

सूत्राभिस्त्रिंशद्विंशतिकश्चैव वामवक्राभिः ।
सूत्राभिः स्वल्पायुर्न्य नाभिरचान्तरे कल्पम् ॥७८॥

Three horizontal lines on the forehead indicate a life of hundred years; four such lines, kingship and a life of 95 years; cut

lines or absence of lines, addiction ■ forbidden women and a life of 90 years; the lines touching the hair on both sides, a life of ■ years; five lines on the forehead indicate a life of 70 years; all the lines meeting at a point, a life of 60 years; many lines (i.e. six), a life of 50 years; crooked ones, one of 40 years; those touching the brows, one of 30 years; those bent towards the left, one of 20 years; slender and small ones, a short life; those short of the above number (i.e. one or two), a short life; and for any number in between the given ones, a life that is to be proportionately calculated.

Vide the following:—

रेखाः पञ्च ललाटे तु यस्यासौ धनवान् स्मृतः ।
 गतं जीवति वर्षाणामेष्वयमधिगच्छति ॥
 चतुरेखो ह्यशीतिस्तु त्रिभिः सप्ततिरेव च ।
 पट्टिर्द्विभ्यां तु रेखाभ्यां चत्वारिणस्तथैकया ॥
 अरेखेण ललाटेन भवन्ति निधिपालकाः ।
 रेखाच्छेदेस्तु विशेषाः पापकर्मरता नराः ॥
 भलायुषस्तथात्पासु व्याधिसूयताञ्च ते नराः ।
 विमूलं पट्टिर्वापि ललाटे यस्य दृश्यते ॥
 ऐश्वर्यं तस्य विज्ञेयं सेनानां नायकस्य सः ॥

Vide प्रह्लाद—

यस्य फालतले रेखाः पञ्च पूर्णायुष्यते ।
 विशाल्यन्ता तथैकैका सुरेन्द्रश्च धनी भवेत् ॥
 ललाटेरेखाबाहुल्ये दीर्घायुर्दण्डगान्धवान् ।
 पुण्ड्रावर्ते तु पञ्चाशत् पाण्ड्यावर्ते तु सप्ततिः ॥
 ऊर्ध्वावर्ते तथाल्पायुः केशानां शिरसि ध्रुवम् ।
 विशाल्यन्तोत्तरावर्ते क्षिप्रमेव मरिष्यति ॥
 त्रिशदन्तोत्तरावर्ते चिरजीवी भवेन्नरः ॥

परिमण्डलेर्गवाहधास्त्राकारः शिरोर्मरवनीमाः ।
 विपिटैः पितृमातुन्ताः करोतिशिरसां चिरान्दृष्टः ॥७६॥

घटसूर्धाश्वानवधिरिभस्तकः पापकुञ्चनस्त्यक्तः ।
 निम्नं तु शिरो महतां बहुनिम्नमनर्थकं भवति ॥७७॥

Men with a round head become rich in cattle; with one resembling an umbrella, kings; with a flat one, murderers of parents; with one like a helmet or turban (lit. skull), long-lived; with a

pot-like head, wanderers or tourists; with a double head, sinners and penniless; with a depressed head, illustrious; and with a too much depressed one, miserable.

Vide the following:—

उत्क्रान्तिदो निम्नशिरा जल्पोपहत एव च ।
 छत्राकारशिरा राजा गवाह्यः परिमण्डलैः ॥
 विषमं तद्विरिद्राणां शिरो दीर्घं चिरायुषाम् ।
 नागकुम्भशिरा राजा समं सर्वत्र भोगिनः ॥

एकैकभवंः स्निग्धः कृष्णराकुञ्चितैरभिन्नाद्यैः ।
 मृदुभिर्न चातिबहुभिः केशैः सुखभागरेन्द्रो वा ॥७९॥

बहुमूलविषमकणिकाः स्मूलस्फुटिताश्चरुवहस्वारच ।
 अतिकुटिसश्चातिघनारच मूर्धजा विलहीनानाम् ॥८२॥

One becomes a king or enjoyer of happiness, if the hairs on the head are single in each pore, glossy, dark, bent, with tips unsplit, soft, and not too thick (dense). One becomes penniless with the hair being many in a pore, of unequal length, brown, very thick, with tips split, rough, short, too crooked and too dense.

Vide the following:—

एकैकलम्बवाः स्निग्धाः कृष्णा नातिघनाः कक्षाः ।
 वृजिता विपरीताश्च निर्धनानां प्रकीर्तिताः ॥

In this connection Bhaṭṭopala remarks:—प्राचार्येणोक्तम्—
 “सामुद्रविद्वदति यातमनागतं वेत्यतोऽत्रास्माभिः सामुद्राणि पुरुषलक्षणाभ्युदाहृतानि
 चावदाचार्यस्य तेभ्योऽप्यधिकमस्तीति ज्ञेयम्” इति ।

यद्यङ्गाङ्गं कक्षं मांसविहीनं शिरावनद्धं च ।
 तत्तद्विष्टं प्रोक्तं विपरीतमतः शुभं सर्वम् ॥८३॥

Whatever limb of the body is rough, without flesh, and full of veins, it is considered to be inauspicious; and the opposite of these is beneficial.

त्रिषु विपुलो गम्भीरस्त्रिष्वेव वदन्तश्चतुर्हस्त्यः ।
 सप्तसु रक्तो राजा पञ्चसु दीर्घश्च सूक्ष्मश्च ॥८४॥

One becomes a monarch if one is broad in three limbs, deep in three, raised in six, short in four, red in seven, long in five and slender in five.

CF. वाल्मीकिरामायण (V.-35-2-20):—

धानि रामस्य चिह्नानि लक्ष्मणस्य च वानर ।
 कौदृशं तस्य संस्थानं रूपं रामस्य कौदृशम् ।
 कथमूलं कथं बाहू लक्ष्मणस्य च शंस मे ॥
 रामः कमलपत्राक्षः सर्वसूतमनोहरः ।
 तेजसादित्यसङ्काशः क्षमया पृथिवीसमः ॥
 विपुलांसो महाबाहुः कम्बुग्रीवः शुभाननः ।
 गृहजन्तुः सुताश्रायो रामो देवि जनैः श्रुतः ॥
 दुन्दुभिस्यननिर्घोषः स्निग्धवर्णः प्रतापवान् ।
 समश्च सुधिभयताङ्गो वर्णं श्यामं समाश्रितः ॥
 निश्चिरस्त्रिप्रलम्बश्च त्रिसमस्त्रिषु चोन्नतः ।
 त्रिताम्रस्त्रिषु च स्निग्धो गम्भीरस्त्रिषु नित्यशः ॥
 त्रियलीयास्त्र्यवतस्तत्तुर्व्याङ्ग्यस्त्रिणीपेवान् ।
 चतुष्कलाश्चतुर्ष्वङ्गश्चतुर्गुणिकश्चतुर्भुजः ॥
 चतुर्वर्णसमहृष्टश्चतुर्वेदश्चतुर्गतिः ।
 महोष्णहनुनासश्च परस्फुल्लिगघोष्पदवशवान् ॥
 दणपथो दणयुहस्त्रिभिर्व्याप्तो द्विभुवनवान् ।
 पटुन्नतो नयनगुस्त्रिभिर्व्याप्नोति राघवः ॥

CF. also ब्रह्माद—

पञ्चदीर्घं चतुर्ह्रस्वं पञ्चतूष्मं पटुन्नतम् ।
 सप्तरयतं त्रिमस्मीरं त्रिविस्तीर्णं प्रणश्यते ॥

The five long limbs are (1) the space between the paps or nipples, (2) arms, (3) eyes, (4) nose and (5) jaws. The four short ones are, neck, top of the thighs, root of the back, and shanks. The five slender ones are—finger-joints, hair, teeth, nails and skin. The six raised ones are—arm-pits, belly, chest, nose, shoulders and forehead. The seven red ones are—the palms, soles, corners of eyes, nails, palate, tongue and the lower lip. The three deep ones are—voice, courage and navel. Lastly the three broad ones are—the chest, face and forehead.

Govindarāja quotes a number of authorities by name and otherwise. Some of the authors and works on this subject mentioned by him are: वररुचि, नन्दी, कात्यायन, गर्ग, मिहिर, भारव, ब्रह्मा, ब्राह्मपुराण, ब्रह्माण्ड, सामुद्रिक etc.

"अरुणश्च मणिवन्धश्च मुष्टिश्च नृपतेः स्थिराः ॥"

"प्रलम्बा यस्य स धनो त्रयो धूम्रकवाहवः" इति सामुद्रिकोक्तेः ।

"केशाग्रं वृषणं जानुं समं यस्य स भूपतिः ।" इत्युक्तेः ।

"नाभ्यन्तःकुक्षिषष्ठोभिरुन्नतैः क्षितिपां भवेत् ॥"

"नेत्रान्तनखपाण्यङ्घ्रितलैस्ताम्रस्त्रिभिः सुखी ॥"

"स्निग्धा भवन्ति वै येषां पादरेखाः शिराःसहाः ।

तथा लिङ्गमणिस्तेषां महाभाग्यं विनिविशेत् ॥"

बाह्ये च — "स्वरे गतौ च नाभी च गम्भीरस्त्रिषु शस्यते ॥"

"उन्नतकुक्षिः क्षितिपः परिमण्डलोन्नतनाभयः क्षितिपः ।

हृदयं न वेपथं पृषु समोन्नतं मांसनं च नृपतीनाम् ॥"

"श्लिष्टाङ्गुली कचिरताम्रनखी सुपाण्यौ

पादौ करार्याम सुरपुनश्चात्मरेखौ ॥"

वररुचिः — "ग्रीवा प्रजननं पृष्ठं ह्रस्वे जङ्घे च पूजिते ॥" इति ।

"आवर्त्तययुक्तं यस्य शिरः क्षितिमृताभयं नायः ॥"

नन्दी आह —

"मूलेऽङ्गुष्ठस्य रेखानां चतस्रस्त्रि एव वा ।

एका द्वे वा यथायोगं वेदरेखा द्विजन्मनाम् ॥" इति ।

कात्यायनः —

"ननादे यस्य दुष्पन्ते चतुस्त्रिहृष्येकरेखिकाः ।

मत्तद्वयं शतं पण्डितस्यायुःक्षितिः क्रमात् ॥" इति ।

"बाहुजानूस्त्र्यङ्गुलि चत्वार्येव गमानि च ॥"

अनर्गः —

"स्थिरा विरेखा मुग्धगोपपत्रा स्निग्धा मुग्धास्तोपचिता सुवृत्ता ।

न चातिदीर्घा चतुरङ्गुला च ग्रीवा सुवीर्या भवतीह धन्या ॥"

नारदः —

"पादः प्रस्वेदरहितः शिराहोमश्च पायिवः ।

एकरोमा भवेद्राजा द्विरोमा पण्डितो भवेत् ॥

त्रिरोमा चतुरोमा च भवेद् भाग्यविजितः ॥

समपादोपविष्टस्य मुक्तं स्पृशति मेहनम् ।

यस्येश्वरं जानीयात्पुत्रिनं चैव मानवम् ॥

निर्यामिः संहतो वस्तिर्ययां ते सुखभागिनः ॥

समवृत्तशिराश्चैव छन्नाकारशिरास्तथा ।

एकच्छत्रां भर्तुं भुङ्क्ते दीर्घमायुश्च विन्दति ॥

यस्य पादतले चञ्चलजङ्घाङ्गुलीपमाः ।

रेखाः सम्पक् प्रकाशन्ते मनुजेषु तमादिशेत् ॥" इति ।

सहा —

पाणी चतस्रो रेखाश्च यस्य तिष्ठन्त्यमङ्गुराः ॥” इति ।

साहापुशने —

“घण्टवदमङ्गुलीत्सेधो यः पुमान्स दिवौकसः ॥”

सहापुडे —

“बाहुजानूगण्डाभश्च चत्वार्येव समानि च ।” इति ।

“श्रुवी नासापुटे नेत्रे कर्णावोष्ठी च चूचुकी ॥

कूर्परे मणिवरधौ च जानुनी वृषणी कटिः ।

करी पादौ स्फिजी यस्य सप्तौ ज्ञेयः स भूपतिः ॥”

or

[स्फिज्यो गण्डौ तथा दन्ता ऊरू ज्ञेयो च जवणी ॥]

“स्निग्धा घनाश्च दशनाः सुतीक्ष्णदंष्ट्राः शुभाश्चतस्रः ।”

वरहचिः —

“षष्ठुःस्नेहेन सीभाग्यं दन्तस्नेहेन भोजनम् ।

त्वचःस्नेहेन शयनं पादस्नेहेन वाहनम् ॥”

सामुग्रिकम् —

पृष्ठवर्षाः शरीरे च हस्तपादाङ्गुली करौ ।

नासिका क्षुप्री कर्णौ प्रजगौ यस्य चायताः ॥”

मुखनेत्रास्यजिह्वोष्ठतालुस्तनखाः करो ।

पादौ च दश पद्मानि पञ्चाकाराणि यस्य च ॥”

वरहचिः —

“उरः शिरो ललाटं च ग्रीवा बाहुंसनाभयः ।

पादौ पृष्ठं श्रुती चैव विशालास्ते मुखप्रदाः ॥”

सामुग्रिकम् —

कक्षः कुक्षिश्च वक्षश्च घ्राणस्कन्धललाटिकाः ।

शवंभूतेषु निर्दिष्टा उन्नतास्तु मुखप्रदाः ॥”

साहो वु —

“शिरो ललाटे श्रवणे ग्रीवा वक्षश्च हृत्तया ।

उदरं पाणिपादौ च पृष्ठं दश बृहन्ति च ॥”

नाभी स्वरः सत्वमिति प्रशस्तं गम्भीरमेतत् त्रितयं नराणाम् ।

उरौ ललाटं वदनं च पुंसां विस्तीर्णमेतत् त्रितयं प्रशस्तम् ॥८५॥

वक्षोऽप्य कक्षा नखनासिकास्यं कृकाटिका चेति षड्भूतमिति ।

हृत्त्वानि चत्वारि च लिङ्गपृष्ठं ग्रीवा च जङ्घे च हितप्रदानि ॥८६॥

नेत्रान्तपादकरतालवधरोष्ठजिह्वा

रक्ता नखाश्च खलु सप्त सुखावहानि ।

सूक्ष्माणि पञ्च दशनाङ्गुलिपर्वकेभ्यः

साकं त्वचा कररुहा न च दुःखितानाम् ॥८७॥

हनुलोचनबाहुनासिकाः स्तनयोरेन्तरमत्र पञ्चमम् ।

इति दीर्घमिदं तु पञ्चकं न सत्येव नृणामभूताम् ॥८८॥

It is auspicious for men to have (a) the three viz. navel, voice and courage, deep; (b) the three viz. breast, forehead and mouth, broad; (c) the six viz. chest, arm-pits, nails, nose, face and the nape of the neck, raised; (d) the four viz. the genital organ, back, neck and shanks, short; (e) men become happy with the following seven viz. corners of eyes, feet, hands, palate, lower lip, tongue and nails, red; (f) very happy with the following five viz. teeth, finger knuckles, hair, skin and fingers, thin; and (g) monarch without doubt with the five viz. jaws (Hannu which is the part below the chin), eyes, arms, nose and the space between the pupils, long.

Utpala says ‘कताशब्देन शरीरमध्यभाग उच्यते’ । But the accepted meaning is शङ्खपुंसम्. For, says Amara (II. 6-79): “बाहुमूले उभे कक्षौ ।”

[Idē गणं—

चतुर्दशसमो हन्तश्चतुःकृष्णश्चतुःसप्तः ।

दशपयो दशद्वहत् विजुवत्तः प्रस्यते नरः ॥

पादौ गुल्फौ स्फिजी पाण्ड्वे वृषणी चक्षुषी स्तनी ।

स्कन्धोष्ठी वङ्क्षणे जङ्घे हस्तौ बाहुंसकौ तथा ॥

चतुर्दशसमद्वन्द्वः समुद्रो ब्रह्म गन्तति ।

प्रशितारे श्रुचौ रमश्रुकेयाम्चैवासिताः शुभाः ॥

षड्गुल्यो हृदयं नेत्रे दशनाश्च समा नृणाम् ।

चत्वारः सम्प्रशस्यन्ते सर्वश्रेष्ठसुखावहाः ॥

जिह्वोष्ठतालु चास्यं च मुखं नेत्रे स्तनी नखाः ।

हस्तौ पादौ च प्रस्यन्ते पञ्चाभा दश वैहिनाम् ॥

पाणिपादमूरो ग्रीवा वृषणी हृदयं शिरः ।

ललाटमुदरं पृष्ठं बृहन्तः पूजिता दश ॥

नेत्रे ताराविरहिते दशनाश्चरितः शुभाः ।

एतच्च सप्तणं कृत्स्नं नराणां समुदाहृतम् ॥

पञ्चदीर्घश्चतुर्द्वन्द्वः पञ्चसूक्ष्मः षड्भूतः ।

पञ्चरक्तस्त्रिविस्तीर्णस्त्रिगम्भीरः प्रशस्यते ॥

बाहू नेत्रान्तरे चापि हनुची वृषणौ तथा ।
 स्तनयोस्तरे चैव पञ्चदीर्घः प्रशस्यते ॥
 ग्रीवा प्रजननं श्रोणिहस्ते जङ्घे च पूजिते ।
 तथेतरेषु सर्वेषु सर्वमेव प्रशस्यते ॥
 सूक्ष्माभ्यङ्गुलिपर्वणि दन्ता रोमाणि च च्छविः ।
 तथा नखाश्च सर्वे च पञ्चसूक्ष्मः प्रशस्यते ॥
 कक्षाक्षिवक्षांसि तथा मुखं मूढं कृपाटिका ।
 सर्वभूतेषु निर्दिष्टः पङ्क्तोद्यः प्रशस्यते ॥
 पाणी पादौ तथा चास्यमुभे नेत्रे स्तनौ गङ्गाः ।
 पञ्च रक्तानि यस्याहुर्मनुजैर्हं तमादिशेत् ॥
 उरो मुखं मलाटं च त्रिविस्तीर्णः प्रशस्यते ।
 सखं स्वरञ्च नागिश्च त्रिगम्भीरः प्रशस्यते ॥

The metres are उपजाति, यमन्ततिलका and वियोगिनी. Here ends the Section dealing with *Kyeta* or physical part of man. Here I may be permitted to summarize some principles found in the ब्रह्मसंहिता :-

This science has three branches viz. palmistry, physiognomy and feminine features. The marks on the body are of three kinds, viz. natural, seasonal or temporal and casual. The lines are nothing but the writing of the Creator on the human body which can be read by experts. The whole body should be measured with a tape. If the height of the man is 7 cubits (of his own hand) or equal to the space between the finger-tips of his out-stretched arms, it is auspicious. If the navel comes to occupy exactly the middle of the whole body, it is beneficial. On the other hand, if the upper half be slightly more than the lower one, he would be a hero. If it be otherwise, he would be a fast runner. Find out the distance between the navel and the heart, or between the heart and the tip of the nose; the space between the paps should be equal to that. The circumference of the head should be double the previous measure. The space between the arms should be equal to the girth of the neck. The breadth of the forehead should be equal to the distance between the tip of the chin and the centre of the brows. The height of the forehead should be equal to the distance between the tip of the chin and the root of the nose. The eyes should stretch out as much as possible towards the ears, while the two brows, as far apart as possible. The nose is to be as long as the fore-finger; while the ears, as the middle finger. The circumference of the head should be equal to the waist-girth; the

foot, equal to a cubit; the penis, to ten digits; a long penis leads to poverty. If the veins be strong, the person would be vigilant. With strong and sturdy bones one becomes very strong; with small teeth, blessed with food; and with a thin tongue, an orator. If the toe next to the big toe be longer than the latter, the man would be licentious. If the toes are crooked and separated, grief will be caused. With crooked nails one becomes a rogue. Yellowish, bluish (black) and lose nails lead to sinful activities, disease and poverty respectively. With long little toes one becomes a wealthy lord and a royal protegee. With circular marks on the feet, sides, back and belly one becomes in order a wanderer, sleeps on the floor, bears loads, and eats sumptuous food always.

If the tip of the thumb touches the second (middle) knuckle of the fore-finger, the person will be proficient in fine arts or engineering, writing, military science and gymnastics. If the tip of the little finger touches the third (topmost) knuckle of the ring finger, he will be respected by the community, affluent and full of prowess. If there be three circular lines, one conch figure and one of a pot on the tips of the fingers (of one hand), he will be a king. Should there be a quadrangular figure between the knuckles of the little finger, the person would be a land-lord or one like a governor of a province. There should be four vertical lines on each of the other fingers, between the knuckles. If there is only one such line or no line at all, one becomes a recluse or undergoes great hardships, as the case may be. The figure of a conch or wheel at the tip of the little finger is good for finance, while that of a pitcher on the middle finger is beneficial. A wheel turning from left to right is highly auspicious on the remaining three finger-tips. The effects, good or bad, will be felt by a subject in the first 20 years, if the corresponding marks are found on the thumb. In this order we have to allot a period of 20 years to each of the fingers. The line that runs from the root of the thumb towards the root of the first finger is known as the Male line. It represents the man himself. The line next to it is his partner's. If these two lines are joined between the thumb and the first finger, the person will enjoy long conjugal happiness. If they are separated, the couple will remain away from each other. A cut or defect in a line indicates health or danger to life. The line that runs from the foot of the little finger to that of the fore-finger is called the Life line. The vertical line running from the wrist towards the root of the second finger is known as the Fortune (wealth) line. Man's left palm will indicate his wife's fortune, and *vice versa*. If the fortune

line touches the root of the little finger, the person will go abroad and make his fortune there. If the vertical lines are three on each finger, one will become rich. If the total number of the lines on the four fingers is 13, one would be miserable. The effects of the total number being 14, 15, 16, 17, 18, 19, 20 and 21 are in order happiness and enjoyment of pleasures, stealing nature, gambling, committing sins, virtuous deeds, respectability and popularity, asceticism, and exceptional spiritual glory. The effects of wheels on the ten fingertips, from 1 to 10, are; Enjoyment of pleasures, king's patronage, immense wealth, penury, addiction to pleasures, licentious nature, good fortune, disease, kingship, and proficiency in yoga. The effects of conch are : (i) happiness and enjoyment of pleasures; (ii) poverty; (iii) virtues; (iv) goodness; (v) poverty; (vi) valour; and (vi-x) royal splendour.

According to *Garga* the lines at the root of the thumb indicate issue; while those at the root of the little finger, brothers and sisters. The male and female lines (i.e. modern Life line and Head line) stand for mother and father respectively. The first six Signs beginning with Taurus represent 1) the testicle, 2) foot, 3) belly, 4) chest, 5) arms and 6) head — all on the right side; and the remaining six represent the same limbs on the left side. The first nine asterisms beginning with Aśvinī are to be assigned to the limbs beginning from the feet and ending with the hips; the second group of nine, to those from the hips to the neck; and the last one, to those from the neck to the locks. The planetary marks on the body or palm are 1) a circle for the Sun, 2) a square for the Moon, 3) a triangle for Mars, 4) an arrow for Mercury, 5) a long (sword?) 6) a quadrilateral figure, 7) a pentagon, 8) a bow and 9) a flag respectively. Find out the star and sign corresponding to the limb on which a planet's mark is discovered. The person must have been born at a time when that planet was posited in that star and Sign. If a planetary mark makes its appearance suddenly, it should be understood that the major period of that planet is prevailing at the time. To find out the natal ascendant of a person proceed thus :—

Take the total height of the person in digits and multiply it by the circumference of the head in digits. Divide the product by 12. The remainder gives the natal ascendant, beginning with Aries.

II Complexion

छाया शुभाशुभफलानि निवेदयन्ती
लक्ष्या मनुष्यपशुपक्षिषु लक्षणज्ञैः ।

तेजोगुणान् बहिरपि प्रविकाशयन्ती
दोषप्रमा स्फटिकरत्नघटस्थितेव ॥६६॥

Those that are proficient in this science ought to observe among men, beasts and birds the physical effulgence, which suggests both good and bad effects, and reveals out the virtues of the inner power, as does the flame of a lamp kept inside a crystal pot, the qualities of the burning fire inside.

The author here employs a fine simile which suggests that the soul inside men and others is an effulgent power and fire. So, the complexion is the light that comes out of the inner parts of the house viz. the heart, where burns the spiritual light of the Soul.

Cf. the बृहज्जातक (VIII-21) :—

छायां महानूतकृतां च सर्वे निर्व्यञ्जयन्ति स्ववशामवाप्य ।
स्वभ्रमिदायस्वरजान्गुणैश्च नोपास्यद्वक्त्वक् श्रवणानुमेयान् ॥

The metre is वसन्ततिसक्ता.

स्निग्धद्विजस्वनखरोमकेशाच्छायां सुगन्धा च महोत्तमरथा ।

मुष्ट्यप्यंतामाम्बुदयान् करोति वसंस्य बाह्यगृह्णि प्रवृत्तिम् ॥६७॥

The physical lustre born of the element earth, makes the teeth, skin, nails and hair on the body and head glossy, produces fine smell, bestows contentment, wealth and progress in life, and causes engagement in religious and meritorious acts continuously.

The printed editions read केनः in plural and Bhattachopala construes it as such : एते सर्वे एव स्निग्धाः यस्नेहा भवन्ति However, I feel that the author has taken the whole compound as an adjective qualifying the word छाया. In the last quarter प्रवृत्तिम् is another reading instead of वसंस्य. That would mean : Increase of meritorious activities. The metre is इन्द्रवज्रा.

स्निग्धा सितच्छहिरिता नयनाभिरामा
सोभाग्यमादंभवमुखाभ्युदयान् करोति ।
सर्वार्थसिद्धिजननी जननीव चाप्या
छाया कलं तनुभूतां शुभमादधाति ॥६९॥

The lustre born of the element, water, is glossy, white, bright, clean, green, attractive to the eyes, gives amiable qualities, a tender nature, happiness and prosperity, and bestows all kinds of success and all-round good to human beings like a mother.

The elements are five in number, viz. Earth, Water, Fire, Wind and Ether. The human body has these elements as its constituents, which lend their special qualities to it. In this verse the author has employed very elegant and simple language containing a pleasing simile and alliteration. This simile is in tune with the Vedic statement : "आपो हि पृथ्वा ... उग्रोरिव मातरः ... आपो अदम्या न नः ॥" This proves the author's rich heritage of Vedic lore.

The commentator says : अण्डहरिता निर्मलनीलवर्णा. In Sanskrit black, blue and green are invariably interchanged. He explains दग्धनिगमा in a tortuous way : नयनाभ्यामाभिमुखेन रघवे पत्याम्. He could have better said : नयनयोर्मिरासा आभिमुखेन राघवोक्तिः । The metre is वसन्ततिलका.

वयसाद्यप्या पद्महेमाम्निवर्णा युक्ता तेजोविक्रमः सप्रतापः ।

धाम्नेयीति प्राणिनां स्वात्मनोऽपि क्षिप्रं सिद्धिं वाञ्छितार्थस्य वसे ॥६२॥

The lustre born of the element Fire, is irascible, irresistible, of the hue of lotus, gold or fire, endowed with brilliance, valour and vanquishing prowess, leads to victory of beings and confers immediate success of the desired object.

The metre is शालिनी.

मलिनपद्मवकुल्या पापगन्धानिलोत्था

जनयति वधबन्धव्याधनधर्मिनाशात् ।

स्फटिकसवसुरक्षा भाग्ययुक्ततुष्टारा

निधिरिव गगनोत्था ध्वंसां स्वच्छवर्णा ॥६३॥

The lustre born of the element Air, is dusky, rough, dark, of foul smell, and causes murders, imprisonments, diseases, disasters (or loss of income) and loss of accumulated wealth. The lustre born of the element Ether, is of crystal hue, very generous, a bestower of good fortune, very clean and a treasure, as it were, of all good and desirable things.

Thus the author completes the delineation of the five kinds of lustre. Next he refers to another view, according to which there are ten varieties of lustre. The metre is शालिनी.

छायाः क्रमेण कुजताम्यनिलाम्बरोत्थाः

केचिद्वदन्ति दया ताम्रव यथानुपूर्व्या ।

सूर्याब्जनाभपुरुहूतममोदुपानां

तुल्यास्तु लक्षणफलरिति तत्समाप्तः ॥६४॥

These are the five kinds of bodily lustre born of Earth, Water, Fire, Air and Ether respectively; but according to others (like Garga) there are five more, which are born, in order, of the Sun, Lord Nārāyaṇa, Indra, Yama (the God of Death) and the Moon. Since the latter five are similar to the others in characteristics and effects, the above five already mentioned are to be taken as containing all the varieties.

The commentator explains as to how the latter five varieties are equal to the former ones: The lustre belonging to Indra is similar to that of the Earth; that of the Moon, to that of the Water; that of the Sun, to that of Fire; that of Yama, to that of Air; and that of Nārāyaṇa, to that of Ether.

Cf. गर्ग—

भूम्यापोऽनलवाय्वभ्रसम्भूताः पञ्च कीर्तिताः ।

छायाभूविष्णुशक्रार्कचन्द्राणां च तथापराः ॥

Here it may be noted that Garga apparently names भू instead of Yama. We can get over the difficulty by combining छाया with भू, which would mean Saturn or Yama.

The metre is वसन्ततिलका.

III Voice

करिष्वरयोधमेरोभुवङ्गसिंहाभ्रनिःस्वना भूपाः ।

गर्भजर्जरक्षस्वराश्च धनसीक्यसनयक्षाः ॥६५॥

Persons become monarchs, if their voice is similar to the sound of elephants, bulls, a group of chariots (or chariots, streams), drums, labors, lions or clouds. They become unhappy and poverty-stricken, if their voice is broken, rough or like that of a donkey.

The commentator, who is a great astrologer and scholar, does not bother about the genders of words: He uses पदिव and वचन in masculine, though they are neuter according to the Amarakosa (I. 6-5 and I. 2-7). दम्भ is another reading in the place of दम्भ making no difference in the meaning.

Vide Sage गर्ग—

गम्भीरो दुन्दुभिः स्निग्धो महाम्बैवानुनादवत् ।

इति स्वरगुणान्पञ्च समुद्रः प्राह तन्ववित् ॥

एभिराद्यर्थेभ्यो विद्यां मानं सौख्यं धनमगमः ।

वाहनानि सुता नार्यो राज्यभोगागमास्तथा ॥

भित्तो जर्जरितश्चैव मिमिषो गद्गदस्तथा ।

क्षामस्वरस्तथैवोक्ताः समुद्रेणाभिनन्दिताः ॥

स्वरैरेभिः कलिकोद्यलोममोहनमोरजः ।
नैर्घृण्यमभिमानं च पादपद्मं शाठ्यमेव च ॥

IV Strength

सप्त भवन्ति च सारा भेदोमज्जात्वगस्थिशुक्राणि ।
रुधिरं मांसं चेत्यष्टाण्युतां तत्समासफलम् ॥६६॥

Living beings have seven vital substances in their body, viz. fat, marrow, skin, bones, semen, blood and flesh. The following are their effects in brief :

In Āyurveda these are called *Dhātus* : रसामृद्भृतमेवोदस्थिमज्जाशुक्राणि प्राणवः । Sometimes three more are added to this list viz. केश, त्वक्, and श्वास. The five elements, the Dhātus and the three humours viz. Vāta, Pitta and Kapha, are the basic principles that control the physical activities.

सास्त्रोष्ठवन्तपालोजिह्वानेत्रान्तपायुकरचरणे ।
रक्तेषु रक्तसारा बहुमुखवनितायुज्युताः ॥६७॥

If the palate, lips, jaws, tongue, corners of eyes, anus, hands and feet be red, men would have the vital substance of blood in abundance, and be blessed with all kinds of happiness, wealth and many wives and children.

In the printed editions including our own Bangalore edition the reading is चरणैः with रक्ते in the second line. This is evidently wrong. It must be either चरणैः रक्तैः or चरणे रक्ते. In the light of Utpala's explanation and Pāṇini's rule II.4.2 the latter reading should be preferred. The mistake must have been committed by scribes.

स्निग्धत्वका घनिता मुहुभिः शुभगा विचक्षणस्तनुभिः ।
मरजाभेवःसाराः सुभरीराः पुत्रवित्तयुताः ॥६८॥

People with a glossy (not dry) skin become wealthy; with a soft one amiable or attractive; and with a thin one, scholars. Those that have fat and marrow in plenty come to have a handsome body and are blessed with sons and wealth.

स्थूलास्थिरस्थिसारी बलवान् विद्यान्तगः सुहृपश्च ।
बहुगुरुशुक्राः शुभगा विद्वांसो रूपवन्तश्च ॥६९॥

One who has thick bones is termed bone-strong and comes to have excellent physical strength, good features and sound hearing.

Fortunate, learned and handsome are those who have copious and thick semen.

[In the second line the author has unconsciously employed a pleasant pun on बहुगुरुशुक्रः which could also mean — 'Those who have strong Jupiter and Venus in their horoscopes.']

V. Joints

उपचितदेहो विद्वान् धनी सुरूपश्च मांससारी यः ।
सङ्घात इति च सुश्लिष्टसन्धितः सुखशुभो ज्ञेया ॥७०॥

One who has a well developed body is termed 'Flesh-strong', and possesses learning, wealth and handsome features.

'Cohesion' is the nature of those who have compact or strong joints. Men possessing such joints enjoy happiness in life.

VI. Gloss

स्नेहः पञ्चषु लक्ष्यो वाग्जिह्वावस्त्रनेत्रनखसंस्थः ।
सुतयनसौभाग्ययुताः स्निग्धैस्तेनिष्ठना रुधैः ॥७१॥

Gloss is to be observed in five things, viz. speech, tongue, teeth, eyes and nails. If all these are glossy, men will be blessed with sons, wealth and attractive features; whereas if these are rough or dry, they will be poor.

VII. Colour

श्रुतिमान्वर्णः स्निग्धः क्षितिपानां मध्यमः सुतार्थयताम् ।
रुधो घनहीनानां शुद्धः शुभदो न सङ्कीर्णः ॥७२॥

A glossy and shining complexion belongs to kings; a medium one (i.e. neither too rough nor too glossy), to those that have wealth and children; a rough one, to the poor; a clean complexion is always auspicious; and not so, a mixed one (i.e. in some parts glossy and in others rough).

VIII. Physiognomy

साध्यमनूकं यस्मात् गोवृषशार्दूलमिहगण्डमूखाः ।
अप्रतिहतप्रतापा जितरिवो मानवेन्द्राश्च ॥७३॥

वानरमहिषवराहाजतुल्यवदनाः श्रुतार्थसुखभाजः ।
गर्दभकरभप्रतिमेमुखैः शरीरैश्च निःस्वमुखाः ॥७४॥

The previous birth of a person is to be deduced from his face. Those whose face resembles that of a cow, bull, tiger, lion or eagle, had an excellent previous life, and will become in this life great kings of irresistible valour, vanquishing their enemies. Those whose face looks like that of a monkey, buffalo, boar or goat, had a moderate previous life, and will be blessed in this life with learning, wealth and happiness. Those whose face and body resemble those of a donkey or a camel, had a miserable previous existence, and will have in this birth neither wealth nor happiness.

[Here the author distinguishes three classes of animals viz. the upper, middle and lower class. The effects given for the present life of the three classes must be applied to their previous life as well.]

IX. Height

अष्टशतं वर्णवर्तिः परिमाणं चतुरशीतिरिति धुंसाम् ।

उत्तमसमहीनानामङ्गुलसङ्ख्या स्वमानेन ॥१०५॥

The height of the best type of men is 100 digits of themselves, that of the medium type, 90 digits, and that of the inferior one, 84 digits.

[Here the digit is not a standard measure, as it varies from person to person. If a person conforms to any of these measurement according to his own standard, he can be assigned to the concerned class.]

X. Weight

भारार्धतनुः सुखमाप्नुवितोऽसौ बुद्धिभागवत्सूनः ।

भारोऽतीवाध्यानामध्ययः सर्वधरणीशः ॥१०६॥

A man who weighs half a Bhāra i.e. 100 Palas, will enjoy happiness; one weighing less than that will become miserable; persons weighing one Bhāra (i.e. 2000 Palas), immensely rich; and one weighing a Bhāra and a half (i.e. 3000 Palas), an emperor of the whole earth.

[Next the author discusses the age at which a man and woman should be weighed and measured.]

विंशतिवर्षा नारी पुरुषः खलु पञ्चविंशतिनिरब्धः ।

अर्हन्ति मानोन्मानं जीवितमार्गे चतुर्ये वा ॥१०७॥

The height and weight of a man and a woman ought to be taken at the age of 25 and 20 years respectively, or when they complete a fourth part of their span of life.

[Puruṣāyusa or man's span of life is considered a hundred years. If a person is supposed to live only 70 years according to his natal chart, then his height and weight must be taken towards the end of his 18th year.]

XI. Natural Character

भूजलशिल्पनितान्मरुत्तुरनररक्षः पिशाचकतिरश्चाम् ।

सत्त्वेन भवति पुरुषो लक्षणमेतद्भवति तेषाम् ॥१०८॥

Man is constituted by the natural characteristics of Earth, Water, Fire, Air, Ether, Immortals, mortals, demons, devils and beasts. The following are their characteristics :

[The commentator refers to the reading त्रिपञ्चम् in the place of त्रिरश्चाम् and remarks that the older reading is correct and to be accepted.]

महीस्वभावः शुभपुष्पगन्धः सम्भोगवान् सुखदशनः स्थिरश्च ।

तोयस्वभावो बहुतोयपानी प्रियाभिभावो रससाजनश्च ॥१०९॥

A man of earthy nature possesses the smell of fragrant flowers, enjoys pleasures, has a sweet breath, and is firm in character. One of watery nature drinks plenty of water, speaks sweetly and enjoys delicious and beautiful things.

[This verse may be read with advantage along with 90 and 91 *supra*, as there are some common features. No doubt, complexion, as I have already observed, is the outward manifestation of the inner qualities. Utpala here refers to another reading रणोजनश्च in the place of रससाजनश्च. He should have preferred that reading, inasmuch as that meaning befits the content more than the other, which is also grammatically wrong.

The metre is उपजातिः.]

अग्निप्रकृत्या चपलोऽतितोऽरुणश्चक्षुः शुघालुर्बुधोजनश्च ।

वायोः स्वभावेन चलः क्रूरश्च क्षिप्रं च क्रोदस्व वर्मा प्रयति ॥११०॥

A man of fiery disposition is fickle-minded, very cruel, irascible, ever hungry and gluttonous. One of airy nature is unsteady in character, lean in body, and easily loses temper.

[This may be read with verses 92 and 93 *supra*.

The metre is इन्द्रजित्.]

अप्रकृतिनिपुणो विवृताक्षः शब्दगतेः कुशलः सुशिराङ्गः ।

त्यागपुनः पुरुषो मृदुकोपः स्नेहरतश्च भवेत्सुरसत्त्वः ॥१११॥

A man born with the characteristic of ether becomes proficient in fine arts, open-mouthed (or has an expanded or large mouth), expert in grammar and speech (or the Śāstras), and possesses limbs that have beautiful veins. A man of divine nature is charitable, of soft temper, and devoted to friends.

[यद् यतो is another reading for यन्मतेः. Some scholar must have put it in the locative to make it sound in grammar. The metre is दोषक].

मर्त्यस्त्वसंयुतो गीतधूषणप्रियः ।
सर्विभागशीलवान् नित्यमेव मानवः ॥११२॥

One endowed with a human nature is always fond of songs and ornaments, possesses a good character and shares his wealth with his fellowmen.

[The metre is ताम्रिका].

तीक्ष्णप्रकोपः क्षलचेष्टितश्च पापश्च सत्त्वेन निशाचराणाम् ।
पिताक्षसत्त्वरचपलो मलास्तो बहुप्रतापी च समुत्थनाङ्गः ॥११३॥

A man of demoniac nature is very hot-tempered, of wicked deeds, and sinful. One of devilish nature is fickle-minded, uncleanly, given to prattling and of a corpulent body.

[The metre is जयकति].

भोरः क्षुधालुर्बहुभुक् च यः स्याज्जेषश्च सत्त्वेन नरस्तिरश्चाम् ।
एवं नराणां प्रकृतिः प्रविष्टा यत्क्षणशोः प्रवर्तन्ति सत्त्वम् ॥११४॥

A man of bestial nature is cowardly, ever-hungry and gluttonous. Thus has been explained the nature of men which the scholars of characteristics call *Sattva*, inner mettle.

[Cf. गण —

धन्यधन्यतरो कर्णो वर्णद्विन्यतरः स्वरः ।
स्वराद्धन्यतरं सत्त्वं सर्वं सत्त्वे प्रतिष्ठितम् ॥

The metre is ह्रस्वशा.]

XII. Gait

शार्दूलहंससमवद्विपगोपतीनां
तुल्या भवन्ति गतिभिः शिखिनां च मूपाः ।
धेवां च शस्वरहितं स्तिमितं च यातं
तेऽपीश्वरा वृत्तपरिप्लुतगा यरित्राः ॥११५॥

Men become kings, if their gait resembles that of lions, swans, intoxicated-elephants, bulls or peacocks; rich, if their gait is slow and without any sound; and indigent, if their's is brisk and leaping.

[In the first line सिंह is another reading for हंस. The metre is वृत्तविनका in this and the following verse.

शान्तस्य दानमशनं च बहुभुक्षितस्य
पानं तृपापरिमितस्य भयेऽपि रक्षा ।
एतानि यस्य पुरुषस्य भवन्ति काले
घन्यं भवन्ति खलु तं नरलक्षणताः ॥११६॥

Those that are learned in the science of human characteristics call a man highly blessed and endowed with auspicious features, if he gets in time a conveyance, when he is fatigued; food, when hungry; drink, when thirsty; and protection, when in danger.

[This verse can serve as a good *puṣpita* which has a universal appeal. There is a similar verse which describes the good fortunes of a worldly man:

अर्यागमो नित्यमरोगिता च प्रिया च भार्या प्रियवादितो च ।
वश्यश्च पुत्रोऽयं करी च विद्या पदं जीवलोकास्य मुखानि राजन् ॥]

[This subject is dealt with in almost all astrological works. Though our author says 'मुनिमतानि निरीक्ष्य' the commentator does not quote any ancient sage except *Pardara* in a solitary instance. Of course he quotes profusely from the *सारावली* which comes after our author. The chapter treats of the five classes of exalted men and their attendants.]

सारावलीहैबलपुतैः स्वक्षेत्रस्वोच्चगैश्चतुष्टयैः ।

पञ्च पुरुषाः प्रयास्ता जायन्ते तानहं वक्ष्ये ॥१॥

When the five non-luminaries viz. Mars, Mercury, Jupiter, Venus and Saturn, possessed of strength, occupy their own or exaltation Signs identical with kendras (1st, 4th, 7th, and 10th houses), five illustrious personages are born. I shall now describe them.

जीवेन भवति हंसः सौरेण राशः कुजेन रुचकरश्च ।

मदो बुधेन बलिना मालव्यो वैत्यपूज्येन ॥ २ ॥

When Jupiter, Saturn, Mars, Mercury and Venus are strong, the five exalted men who come into existence are called in order *Hansa*, *Sāsa*, *Rucaka*, *Bhadra* and *Mālaya*.

[Cf. *सारावली* (XXXVII. 2)]:

स्वक्षेत्रे तु चतुष्टयेऽथ बलिभिः स्वोच्चे स्थितैर्वा ग्रहैः

शुक्राङ्गारकमन्दजीवशशिजैरेतैर्यथाप्रक्रमम् ।

मालव्यो रुचकः षष्ठोऽथ कथितो हंसश्च भद्रस्तथा

सर्वेषामतिविस्तराद् मुनिमतास्ङ्ख्यते लक्षणम् ॥

[Cf. also *कलवीपिका* VI. 1]

सस्वमहीनं सूर्याच्छारीरं मानसं च चन्द्रबलात् ।

यद्वाशिमैदयुक्तावेतौ तल्लक्षणः स पुमान् ॥३॥

तद्धातुमहाभूतप्रकृतिवृत्तिवर्णसत्त्वरूपाद्यैः ।

अथतरवीन्द्रयुतैस्तैः सङ्कीर्णं लक्षणं पुरुषाः ॥४॥

A person's excellent *Sattva*, inner strength, is derived from the Sun endowed with strength; physical lustre and mental strength (or qualities), from the Moon's strength. A person's characteristics depend upon the lords of the Zodiacal Signs and their sub-divisions (viz. *Horā*, *Drekkāṇa*, *Navāṁśa*, *Dvādaśāṁśa* and *Triṁśāṁśa*) in which these two luminaries are stationed (as well as upon the planets with which they are conjoined). Persons will be blessed with the particular physical constituent, great element, nature, lustre, colour, mettle, appearance etc. belonging to the planets owning the particular sub-divisions of Signs occupied by them. When both the luminaries are weak in respect of the Signs and sub-divisions, the characteristics would be of a mixed type.

[In the *Bṛhajjātaka* (II. 11) one explains that muscles, bones, blood, skin, semen, fat and marrow belong in order to Saturn, the Sun, the Moon, skin, Venus, Jupiter and Mars. The colours of planets are given in the same work (II. 4) and appearance in II. 8. The five elements viz. Fire, Earth, Ether, Water and Air are presided over by Mars, Mercury, Jupiter, Venus and Saturn respectively (II. 6). The commentator tells us that the constituent, nature etc. of a person are to be deduced from the lords of the *Rāsi* and its subdivisions occupied by the stronger of the two luminaries.

Cf. *सारावली* (XXXVII. 28):

बलरहितेन्दुरविभ्यां युवतैर्भौमादिभिर्मित्राः ।

न भवन्ति भूमिपाला दणामु तेषां मुत्तार्ययुताः ॥

In the light of this statement the commentator says:—"एतेषामर्क-चन्द्रबलवत्तादित्येवमाह ।" The idea is that the *Mahāpuruṣayogas* become fully effective only when the luminaries are quite strong.]

मौमास्तत्त्वं गृहता बुधस्तुदेज्यास्वरः क्षितास्नेहः ।

वर्णः सौरादेशं गुणदोषं सारवसाद्यत्वम् ॥५॥

People derive their valour from Mars; physical growth and weight from Mercury; voice from Jupiter; glossiness from Venus; and colour or complexion from Saturn. As a result of the merits and demerits (strength and weakness) of these planets, the above things (viz. valour etc.) become good and bad respectively.

[Cf. *सारावली* (XXXVII. 3)]:

महीयुतास्सत्त्वमुदाहरन्ति गुरुत्वमिन्द्रोस्तनयाद् गुरोश्च ।

स्वरः क्षितात् स्नेहमतोऽनुवर्णं वसावलेः पूर्णलघूनि चैवाम् ॥

सङ्कीर्णाः स्युर्न नृपा दशसु तेषां भवन्ति मुखमाजः ।
रिपुगृह्णोच्चक्षुतसत्पापनिरीक्षणभेदाः ॥६॥

Men who are born with mixed characteristics cannot hope to become Kings, but they will lead a happy life in the major periods (*Duśās*) of the Yoga-producing planets. These differences (between the *Excellent* and *Mixed* types) occur as a result of the concerned planets (among the five non-luminaries) being aspected by benefics occupying inimical Signs or debilitation ones or being fallen from exaltation, or by malefics, [or as a result of benefics in inimical houses etc. being aspected by malefics].

[According to Kalyāṇavarman the *Mixed* types are ushered into the world as a result of the Yoga-producing planet or planets from Mars onward being conjoined with the weak luminaries. In this verse our author states that the above conditions in addition, produce *Saṁkīrṇas*. The commentator construes the second line thus: रिपुगृह्णं शत्रुक्षेत्रम् । नीपगृहं प्रसिद्धम् । उच्चक्षुः जातके प्रसिद्धम् । तस्माच्च क्षुतसत्पापनिरीक्षिता दृष्टाः सन्तः शुभगृहाः । Grammatically this construction, I am afraid, is not sustainable. Later on he gives one of the correct alternations. By straining the construction, no doubt, we could get the following meaning as well :— “As a result of both benefics and malefics aspecting the planets that are posited in inimical or debilitation Signs or fallen from exaltation, or vice versa.”]

यण्यतिरङ्गुलानां व्यापामो दीर्घता च हंसस्य ।
काशरुचकभद्रमालव्यसंज्ञितारव्यङ्गुलद्विगुणा ॥७॥

The height and extent of the two arms outstretched (from one end to the other) of a man belonging to the *Hansa* clan are 96 digits; and those of *Sāta*, *Rucaka*, *Bhadra* and *Mālavya* are 99, 102, 105 and 108 digits respectively.

[C. पराशर

उच्छ्रायः परिणाहस्तु यस्य तुल्यं शरीरिणः ।
स नरः पार्थिवो जैयो व्यग्रोद्यपरिमण्डलः ॥

The commentator adds that this rule is at variance with the author's statement under verses 18, 21 and 29 *infra*. I think that the author has given here the heights of the ideal types.

In verse 4 there is the word *Sattva* which stands for three qualities viz. *Sattva*, *Rajas* and *Tamas*. These qualities are represented by

(1) the Moon, Jupiter and the Sun, (2) Venus and Mercury, and (3) Mars and Saturn. The *śakti* or nature of people is composed of these three qualities according to the strength of the concerned planets. In the next two verses the author discusses the virtues resulting from these qualities.]

यः सात्त्विकस्तस्य दया स्थिरत्वं सत्त्वार्जवं ब्राह्मणदेवभक्तिः ।
रजोऽधिकः काव्यकलाप्रमुखीसंसक्तचित्तः पुरुषोऽतिशूरः ॥८॥
तमोऽधिको धन्वयिता परेषां भूखोऽलसः क्रोधपरोऽतिनामः ।
मिश्रगुणः सत्त्वरजस्तमोर्भिन्निभ्यस्तु ते सप्त सह प्रभेदैः ॥९॥

A person who is endowed with the quality of goodness (*Sattva*) in abundance, becomes kind-hearted towards all beings, firm or steady in his attitude, courageous, straightforward and devoted to Brāhmaṇas and Gods; one in whom the quality of passion or intense activity (*Rajas*) predominates, is greatly interested in poetry or literature, fine arts, sacrifices and women (*sex*), and is very heroic; and one in whom the quality of darkness or ignorance (*Tamas*) is predominant, is deceitful, foolish, lazy, hot-tempered and addicted to sleeping. People of mixed characteristics are born as a result of the intermingling of these three qualities. With the varieties of the *Mixed* persons there are altogether 7 categories (i.e. four categories of the *Mixed* and three of unmixed nature).

[The word सत्त्वार्जवं is interpreted by Bhāṣaṭpala thus : एतन्ना प्राप्तिगमार्जवं । He should have added तत्त्वता विषयं. Otherwise तस्यैव ज्ञानं would be preferable. Then it would mean : straightforwardness towards all beings. But that does not seem to be the meaning intended by the author. He must have used it in the sense of courage. I have a vague feeling that the author might have used the expression, सत्त्वार्जवं in singular or dual.

For a clear description of the three qualities see the भगवद्गीता XIV 5-18. The last three of these verses are highly significant.

We get four categories of *Mixed* nature by mingling the three qualities : (1) *Sattva* and *Rajas*; (2) *Rajas* and *Tamas*; (3) *Sattva* and *Tamas*; and (4) all the three in one.

[The metre is उपजाति.]

मासव्यो नागनासासमभुजयुगलो जलसम्प्राप्तहस्तो
मंसिः पूर्णद्विसन्धिः समरुचिरतनुसंख्यभागे कृशश्च ।
पञ्चाष्टी चोद्वंमास्यं श्रुतिविवरमपि व्यङ्गुलोनं च त्रिप-
दीप्ताङ्गं सत्त्वोत्तमं समसितदशनं नातिमासाधरोष्ठम् ॥१०॥

A person belonging to the *Mālavya* type (caused by Venus) possesses arms that are long like the trunk of an elephant (or nose like the elephant's trunk and equal arms) and hands that touch the knees, limbs and joints (or joints of limbs) full of flesh, the body even (symmetrical), attractive and slender in the waist, the face 13 digits in height, the ear-holes 10 digits apart, shining eyes, fine-cheek, equal and white teeth, and not a very fleshy lower lip.

[The commentator notes another reading *नालनामः* instead of *नागनामा*. While explaining धृतिविशेषमपि he states : चिमुकान्धुषणविवरं यावत् क्यङ् गुलोनं तिर्यक् भवति, चिमुकामध्यादधर्मादिवरं यावत् तिर्यक्त्वा दशङ् गुलानि भवन्तीत्यर्थः । This interpretation is not warranted by the text. For, the word *तिर्यक्* makes it clear that it is the horizontal distance of the ear-holes, and not the one between the centre of the chin and each ear-hole. The author uses *क्यङ्* for the face and here *तिर्यक्*. Vide the *कण्डोपिका* VI. 3 for a description of *Mālavya* :

पुण्ड्राङ्गो धृतिमान्धनी सुतवधूभाग्यान्धनी कर्धनो
मालव्ये सुब्रभुक् सुदाहनपथा विद्वान्प्रसन्नेन्द्रियः ॥

The metre is *अष्टरा.*

मालवान्समरकण्ठपुराष्टान् लाटसिन्धुविषयप्रभृतीन् ।
विक्रमाजितधनोऽवति राजा पारियात्रनिसयान् कृतबुद्धिः ॥११॥

One belonging to the *Mālavya* type becomes a monarch of cultured mind, and rules over the Malwar, Broach, Surāṣṭra country, Lāṭas, Sindhu country and the regions of the Pāriyātra mountain, having amassed wealth by his prowess.

[These countries have been already mentioned in V. 68, VI. 10, XIV. 4. 11, 17, 19, XVI 6, 0, 17, 26 and 31 *supra*. Lāṭa is identified with the central and southern parts of Gujarat and is probably the same as Ptolemy's Larikē which included Broach and Ujjain. Albiruni (I. 205) calls this Lārdeśh. Pāriyātra is the western part of the Vindhya range west of Bhopal including the Aravali mountains.

The metre is *स्वागता*.

सप्ततिवर्षो मालव्योऽयं त्यक्ष्यति सम्यक् प्राणास्तोषे ।
लक्षणमेतत्सम्यक् प्रोक्तं शेषनराणां चातो वक्ष्ये ॥१२॥

A person of this *Mālavya* class lives for 70 years and shuffles off his mortal coils in a sacred place through yoga or penance. Thus have I clearly explained the characteristics of this class, and now I shall proceed to define the remaining classes.

[In a musical verse, which has not been named in the texts on prosody, the author concludes the description of the *Mālavya* clan. The metre is called *सिन्धु* by श्रीहृण्ण; see *विज्ञान* footnote, p. 110.

CC. सारावली (XXXVII. 29, 30).

न स्थूलोष्ठो न विषमवपुर्नातिरिक्ताङ्गसन्धि-
मध्यक्षामः शङ्काघरकचिर्हस्तनासः सुगण्डः ।
सन्दीप्ताक्षः समसितरदो जानुदेशास्तबाहु-
मालव्योऽयं विलसति नृपः सप्ततिवर्त्मराणाम् ॥
वक्त्रं त्रयोदशमितानि तथाङ् गुलानि
दैर्घ्येण कर्णविवराद् दश विस्तरेण ।
मालव्यसंभनुजः स धनपित नूनं
साटं समानवससिन्धुसपारियात्रम् ॥

उपचितसमवसलम्बबाहुसंजमुगलप्रमितः समुच्छयोऽयं ।
मुमुक्षुधरोमनङ्गण्डो भवति नरः खलु लक्षणेन नरः ॥१३॥

One who belongs to the *Bhadra* class (caused by Mercury) possesses well-developed, equal, round and long arms; height equal to the length of his out-stretched arms; and temples densely covered with tender and fine hair.

[The metre is *पुष्पिताम्रा*.]

स्थक्कुम्भसारः पृथुपोनवक्षः सत्वाधिको व्याघ्रमुखः स्थिररथ ।
क्षमान्वितो घर्मणरः कृतज्ञो गजेन्द्रगामो बहुशास्त्रवेत्ता ॥१४॥
प्राज्ञो वपुष्मान् सुललाटशङ्कुः कलास्वमिलो धृतिमान्मुकुक्षिः ।
सरोजगमं धृतिपाणिपादो योगी सुनासः समसंहतध्रुः ॥१५॥

The person of *Bhadra* class has strong skin and semen, large and muscular breast, a lofty disposition, tigerlike face, steady mind, forbearance, attachment to meritorious activities, gratitude, gait like that of a lordly elephant, knowledge of many branches of learning, acute intelligence, a handsome personality, beautiful temples and forehead, proficiency in fine arts, courage, a fine belly, hands and feet with the lustre of the interior of lotus, love for contemplation (or meditation), a lovely nose and equal and well-knit brows.

[Sattva is explained variously by various scholars. It is a mental quality whereby a person does not get elated in prosperity, nor dejected in adversity. रजस्तमोभ्यामस्त्वं न्नः सत्त्वमिहोच्यते is another definition. By *मुकुक्षरः* is meant one who has copious and thick vitality.

The metre is उपजातिः.]

नवाभ्युसिक्तवनिषत्रकुङ्कुमद्विपेन्द्रदानामृतुत्पमन्धता ।

शिरोरुहायचैकजकुण्डकुञ्चितास्तुरङ्गनागोपमगृह्यगूढता ॥१६॥

His person gives out the smell of the earth sprinkled with fresh rain, *Laurus cassia*, saffron, ichor of lordly elephants and *Aguru* (*Commiphora roxburghii*); his hairs are dark, curly and single in each pore; and his genital organ is hidden like that of a horse or elephant.

[The metre is शेषः.]

हलभुतसगवासिपङ्कचक्रद्विपमकराञ्जयश्चिह्नाङ्ग्रिहस्तः ।

विभवमपि जनोऽस्य शोभुतीति क्षमति हि न स्वजनं स्वतन्त्रवृद्धिः ॥१७॥

His hands and feet are marked with the figures of ploughs, staves, maces, swords, (conch shells, wheels, elephants, crocodiles, lotuses and chariots. His wealth is fully enjoyed by the people. He has independent ideas and does not tolerate his kinsmen.

[The author uses the scholarly expression शोभुतीति, a frequentative. The word क्षमति is wrong as it is ग्रासनेत्यर्थे.]

The metre is वृत्तिताया.

Cf. कलदीपिका VI. 2 :—

आगृप्मान् सकृशप्रवृद्धिरमसो विद्वज्जनपलायितो

भूपो भद्रकयोगजोऽतिविभवश्चास्थानकोनाहलः ॥]

अङ्गुलानि नवतिश्च पङ्कनायुच्छयेण तुलयापि हि भारः ॥

मध्यदेशनृपतिर्येव पुष्टास्तयाजयोऽस्य सकलायनिनायः ॥१८॥

His height is 84 digits and weight a Bhāra (2000 Palas). He becomes the ruler of the middle country; but if his height and extent of outstretched arms be each 105 digits, he would be an emperor of the whole earth.

[In view of this statement of height, the commentator has said under verse 7 *supra* that there is a contradiction.

The metre is स्वागता.]

सुक्त्वा सम्यग्वसुधां शौर्येणोपाजितमशक्तिमन्धः ।

तीर्थे प्राणास्त्यक्त्वा भद्रो देवालयं याति ॥१९॥

A person of the *Bhadra* class lives for 80 years, rules worthily over the country conquered by valour, and abandoning his mortal coil in a holy place ascends to the abode of the Gods.

[Cf. शारदलो (XXXVII. 40-44) :—

आहूँ लप्रतिममननो द्विपगतिः पीनोऽवक्षःस्थलो

लम्बापीनसुवृत्तबाहुयुगलस्तत्तुल्यमानोऽष्टयः ।

कायो कोमलसूक्ष्मरामनिकरैः सहद्वगण्डः शठः

प्राज्ञः पङ्कजगर्भपाणिचरणः सत्त्वाधिको योगवित् ॥

शङ्खासिकुञ्जसदाकुमुदेपुकेतु-

चक्राञ्जलाङ्गलविचिह्नितपाणिपादः ।

पद्मागुहद्विपमदप्रथमाम्भुसिपत-

मृत्तुङ्कुमप्रतिमगन्धतनुः सुषोणः ॥

शास्त्रार्थविद्धृतियुतः समसंहतभू-

नागोपमो भवति चापि निगूढगुह्यः ।

सत्तुल्यिधर्मनिरतः सुललाटगङ्गो

घोरः स्थिरस्त्वसितयुक्चितकेशपाशः ॥

स्वतन्त्रः सर्वकार्येषु स्वजनं प्रति ॥ क्षमः ।

भुज्यते विश्ववशास्य निरयं वन्धुजनैः परैः ॥

भारस्तुलायास्तुलितो यदि स्यात् श्रीकाव्यकुञ्जाधिपतिस्तदासी ।

यस्यादिपुष्टैः सहितैः स भद्रः सर्वत्र राजा शरदामणीतिम् ॥]

ईषद्वस्तुरकस्तनुद्विजनदः कोशेक्षणः शीघ्रगो

विद्याधनुर्वणिक्क्रियासु निरतः सन्पूर्णगण्डः शठः ।

सेनानीः प्रियमैधुनः परजनस्वीकृतचित्तश्चलः

शूरो मातृहितो वनाचलनदोदुग्धेषु सक्तः शशः ॥२०॥

A person belonging to the *Saka* class (caused by Saturn) has slightly raised and small teeth, thin nails, large eye-balls, brisk gait, is attached to learning pertaining to minerals and metals, engaged in trade, of plump cheeks, and a rogue. He is a leader of armies, fond of sexual pleasures, addicted to others' wives, fickle-minded, heroic, devoted to his mother, and a lover of forests, mountains, rivers and fortresses (or, impenetrable areas).

[The metre is णट्टनिकीर्ति.

Cf. कलदीपिका (VI. 4) :—

भस्तः सर्वजनैः सुभृत्ययलवान् शामाधिपो वा नृपो

दुर्वृत्तः मशयोगजोऽन्यवनिताविशान्वितः सौख्यवान् ॥]

दोषोऽङ्गुलानां शतमष्टहीनं साङ्गकुचेष्टः पररूपप्रविचच ।

सारोऽस्य मरुजा विभूतप्रचारः शशो ह्यतो नातिगुरुः प्रविष्टः ॥२१॥

His height is 92 digits; he acts with apprehension, knows

others' weaknesses, has marrow as the dominant feature of his constitution, walks steadily (or quietly) and is not very corpulent.

[This and the following verses are in the उपजाति metre.]

मध्ये कृशः खेदकङ्कड्गवीणापर्यङ्कुमासामुरजानुरूपः ।

शूलोपमाश्चोर्ध्वगताश्च रेखाः शस्य पादोपगताः करे वा ॥२२॥

A person of the *Sāsa* class has a slender waist and vertical lines on the soles or palms resembling a shield, sword, lute, cor, garland, labor and trident.

प्रात्यन्तिको माण्डलिकोऽयवायं स्फिक्रावशूलामिभवात्समूर्तिः ।

एवं शशः सप्ततिहायनोऽयं खेवस्वतस्पालयमभ्युपति ॥२३॥

A person of this class becomes the lord of foresters or the governor of a province; his body will be afflicted with colic or a fistula in the buttocks; he will consequently go to Yama's abode at the age of 70 years.

[Cf. पाठ्यनी (XXXVII. 34-36):-

तनुद्विजः शीघ्रगतिः शणोऽयं गढोऽतिथूरो निमृत्प्रचारः ।

वनाग्निदुर्गेषु नदीषु भक्तः क्षयोदयो नातिलषुः प्रतिद्वः ॥

मेनानाथो वसिनिधिरतो हन्तुरप्रवापि किञ्चित्-

द्वातोयदि भवति निरतश्चञ्चलः कार्शण्ये ।

स्त्रीमशक्तः परजनगृहे मातृभक्तः सुजङ्घो

मध्ये क्षामो बहुविधमतो रक्षध्वेदी परेषाम् ॥

पर्यङ्कुमाश्च करणस्त्रमुदङ्गमाना

वीणोपमा यदि करे चरणे च रेखाः ।

वर्षाणि सप्ततिमितानि करोति राज्यं

प्रात्यन्तिकः क्षितिपतिः कथितो मुनीन्दैः ॥

The metre is इन्द्रय्या.]

रक्तं पीनकपोलमुन्नतसं वक्त्रं सुवर्णोपमं

वृक्षं चास्य शिरोऽक्षिणी मधुनिभे सर्वे च रक्ता नखाः ।

अश्वामाङ्कु शशङ्कुभस्त्रयुगलश्रवङ्गकुम्भाभुजै-

शिवङ्गैर्हंसकलस्वनः सुचरणो हंसः प्रसन्नोऽयः ॥ २४ ॥

A person belonging to the *Hansa* class has a reddish face with fleshy cheeks, raised nose and a golden hue; his head is round; eyes are like honey in colour; all nails red; has the marks of a garland,

goad, conch, a pair of fish, sacrificial appurtenance, por and lotus. His voice is as sweet as that of a swan, feet beautiful, and limbs (organs of action) clean.

[Cf. प्लक्षिका—(VI. 3)

हंसं सद्भिरभिष्टुतः क्षितिपतिः शङ्खाब्जमत्स्याङ्कुशै-

शिवङ्गैः पादकराङ्कितः शुभवपुष्पुष्टान्नमुग्धामिकः ॥

The metre is गार्हपत्यिकीति.]

रतिरम्भसि शुकसारता द्विगुणा चाष्टशतैः पर्समितिः ।

परिमाणमयास्म यद्गुता नवतिः सम्परिकीर्तिता रुधैः ॥ २५ ॥

A man of the *Hansa* class loves to sport in water; his semen is thick and copious; his weight is 1600 Palas; and his height and extent, as stated by the wise, are 96 digits.

[Here at least there is no difference in respect of height. See also verse 106 of LXVIII *supra*.

The metre is विधेयिनी.]

सुमतिः हंसः खसगुरसेनान् गान्धारगङ्गायमुत्तारालम् ।

शतं वशोनं शरदां नृपत्वं कृत्वा वनान्ते समुपति नृपम् ॥ २६ ॥

This person of the *Hansa* type rules over the Khasas, Śūrasenas, Gāndhāras and the countries lying between the Ganges and the Jumna. He holds sway for 90 years and meets his end in a forest (penance-grove?).

[The Khasas are a mountain tribe assigned to the East and North-east. The Śūrasenas belong to the central region.

The metre is वराति.

Cf. कारावली—

रक्ताभ्युन्नतनासिकः सुचरणो हंसः प्रसन्नोऽयः

गौरः पीनकपोलरक्तवर्जो हंसस्वरः श्लेष्मलः ।

शङ्खाब्जाङ्कुशमत्स्याङ्कुशैर्हंसैश्च शशङ्कुभै-

शिवङ्गैः पादकराङ्कितो मधुनिभे नेत्रे च वृक्षं शिरः ॥

सलिलाशयेषु रमते स्त्रीषु न तृप्तिं प्रयाति कामार्तः ।

पौंड्रशयतानि तुलितोऽङ्गुलानि दैर्घ्येण घण्टकतिः ॥

पात्तीह देशाञ्च न जूरमेनान् गान्धारगङ्गायमुत्तारालम् ।

जीवेन्नवधो दशवर्षसङ्ख्यां पञ्चाह्नान्तं समुपति नाशम् ॥]

सुसूकेणो रक्तश्यामः कम्बुप्रीडो व्यावर्धस्यः ।

भूरः क्रूरः श्रेष्ठो मन्त्री चौरस्त्वानो व्यावर्धो च ॥ २७ ॥

A person belonging to the *Rucaka* type (caused by Mars) has fine brows and hair, dark and red complexion, conch-like neck and an oblong face. He is heroic, cruel, a leader among men, a minister, leader of a gang of thieves, and hard-working.

[Cf. मन्त्रेश्वर—

दीर्घास्यो बहुसाहस्यस्तथिभवः पुरोऽग्निहस्ता वली
गविष्ठो रुचके भनोतमुगवान् सेनापतिजित्वरः ॥

The metre is विद्युन्मात्रा.]

यन्मात्रमास्यं रुचकस्य दीर्घं मध्यप्रदेशं चतुरस्रता सा ।
सनुचछविः शोणितमांससारी हन्ता द्विपां सप्तसिद्धकार्यः ॥ २८ ॥

The girth of the waist of a man of this class is equal to the length of his face. His complexion is good (or his skin is thin). He has blood and flesh as the strongest elements in his constitution. He destroys his enemies and accomplishes his objects through his adventurous spirit.

[The commentator takes छविः in the sense of skin. The metre is उपजाति in this and the following verse.]

खट्वाङ्गवीणाद्वधवापवज्रशस्त्रोत्तराङ्गुलान्कृतपाणिपादः ।
भक्षतो गुग्गुलाहणवेवतानां गताङ्गुलः स्यात् सहस्रमानः ॥ २९ ॥

His hands and feet are marked with the figures of a club, lute, bull, bow, diamond (or thunderbolt) spear, Indra (hall) and trident. He is devoted to elders, Brāhmanas and Gods. His height and extent are 100 digits and weight 1000 Palas.

[It is not clear what is meant by the figure of *Indra*. *Indraka* also means an assembly room or hall. The commentator does not lend a helping hand either. According to the author's statement in verse 7 *supra* the height of *Rucaka* should be 102 digits. *Khaṇḍāṅga* is a weapon of Lord Śiva. It resembles a club with a ball at the tip.]

सम्भ्रामिभारकुशलः कुशजानुजङ्घने
विन्ध्यं सप्तगिरिमुज्जयिनीं च मुक्त्वा ।
सम्प्राप्य सप्ततिसमा रुचको नरेन्द्रः
शस्त्रेण मृत्युमुपयात्यथवानलेन ॥ ३० ॥

He is proficient in spells and black magic; his knees and shanks are lean. He becomes a king and rules over the regions of the

Vindhyas, the Sahya mountain and Ujjain. He dies at the age of 70 years by weapons or fire.

[Cf. कल्याणवर्मा—

दीर्घास्यः स्वच्छकान्तिर्वन्द्यश्चिचपलः साहसावाप्तकार्य-
श्चाङ्गुलीतकेजः श्रमकरणरतो मन्त्रविचोरेतायः ।
रक्तश्यामोऽतिमूरो रिपुबलमघनः शङ्खकण्ठः प्रधानः
क्रूरो भवतो नराणां द्विजगुरुनिरतः क्षाममज्जोऽनुजङ्घुः ॥
खट्वाङ्गपाशवृषपार्श्ववृषोपाशवत्यङ्गुलस्तचरणान् तथाङ्गुलिश्च ।
सन्त्राभिपारकुशलस्तुलया सद्गते मध्यं च तस्य कथितं मुखैर्धर्मस्तुल्यम् ॥
विन्ध्याचलमस्तगिरीम् मुक्त्वावन्तो च सप्तति शरधाम् ।
शस्त्रानलकृतमृत्युः प्रयाति देवालयं रुचकः ॥

The metre is वसन्तविमलः.]

नृपानुचरलक्षणम् Kings' Attendants

पञ्चवारे वामनको अथग्यः कुम्भोऽथवा मण्डलकोऽथ सार्वी ।
पूर्वोक्तभूपानुचरा भवन्ति सङ्कीर्णसञ्ज्ञाः शृणु लक्षणंस्तान् ॥ ३१ ॥

There are five other classes of men who are the attendants of the five above-named monarchs (*Mālavya* and others) viz. *Vāmanaka*, *Jaghanya*, *Kubja*, *Māṇḍalaka* and *Sārin*. Now listen to the characteristics of these types that are known as the 'Mixed ones'.

[गणो is another reading for सार्वी.

The metre is इन्द्रवज्रा.]

सम्पूर्णङ्गो वामनो जगत्पृष्ठः किञ्चिद्वचोऽहमध्यकक्ष्यान्तरेषु ।
क्यातो राजा ह्येष भद्रानुजीवी स्वीतो राजा वामुदेवस्य भक्तः ॥ ३२ ॥

The person termed *Vāmanaka* possesses all the limbs well-developed except the thighs, waist and between the armpits, which are undeveloped. He is hunch-backed, a famous servant of the king of the *Bhadra* type, very rich, lordly and devoted to Lord Vāsudeva.

[The word जगत्पृष्ठः would mean, one of broken back. I feel that the author might have used the expression मृगपृष्ठः which gives better sense. The commentator interprets the second quarter as : ऊरुप्रदेशे मध्ये मध्यमार्गे कक्ष्यान्तरेषु किञ्चिद्वचोऽहम् एव किञ्चिदसम्पूर्णङ्गः । Though the sense may be the same grammatically this construction may not be right. For, the word *Bhagna* cannot be separated from the compound (though our author resorts to this forbidden device many a time), and the word *ūrū* is wrong inside a compound. I propose a better interpretation : ऊरु किञ्चिदेव भक्तो । मध्यकक्ष्यान्तरेषु च किञ्चिदेव अपरिपूर्णो नरः ।

The metre is सावित्री.]

मालव्यसेवी तु जघन्यनामा छण्डेऽनुत्यभरणः सुसन्धिः ।
शुक्लेण सारः पिशुनः कविश्च रुक्षच्छविः स्थूलकराङ्गुलीकः ॥ ३३ ॥
शूरो धनी स्थूलमतिः प्रतीतस्ताम्रच्छविः स्यात्परिहासशीलः ।
उरोऽङ्घ्रिहस्तोऽप्यसिक्तपासपरश्वधाङ्गुः स जघन्यनामा ॥ ३४ ॥

The person called *Jaghanya* is a servant of the *Mālavya* king; he has crescent-like ears, good joints and thick and copious semen. He is a tale-bearer and a poet. His complexion is rough and fingers thick. He is cruel, wealthy, unintelligent, well-known, copper-coloured, of humorous disposition, and marked with the figures of a sword, spear, noose and axe on the chest, feet and hands.

[वाचस्पतिविश्वः न तिस्रम् is another reading in the third line. *Utpala* explains स्थूलमतिः as महाबुद्धिः which is wrong unless used in derision. He says पाणः पणः which is known as नागपाण. The expression शुक्लेण सारः in the text is grammatically untenable. It should have been शुक्लेण शरणात्, but it could have been changed to शुक्रोत्सारः or शुक्रस्वारः, without spoiling the metre. The metre of the two is इन्द्रजय and उपजाति respectively.]

कुब्जो नाम्नो यः स बुद्धी ह्यधस्तात् क्षीणः किञ्चित्स्त्वुवकाये भसश्च ।
हस्तासेवी नास्तिकोऽर्धरेतो विद्वान्शूरः सुषकः स्यात्कुतजः ॥ ३५ ॥

कलास्वपिप्तः कलहप्रियश्च प्रभूतमृत्युः प्रमदाजितश्च ।
सम्पूज्य लोकं प्रजिहास्यकम्पात्कुब्जोऽग्रमुक्तः सततोद्यतश्च ॥ ३६ ॥

The one named *Kubja* (literally, hunch-backed) is well-developed in the lower limbs, but slightly weak and bent in the upper part of the body. He is the attendant of the *Hansa* class of kings, an atheist, wealthy, learned, brave, grateful and a tale-bearer. He is highly learned in fine arts, fond of quarrels, served by many servants, and vanquished by women. He honours the people and forsakes them suddenly. He is ever energetic.

[I do not know why *Utpala* construes अधस्तात् as अधोभागत् in the ablative. He should have used the locative instead. The verse is in वाचिनी and the second in उपजाति metre.]

मण्डलकलक्षणमतो ह्यकानुचरोऽभिचारवित्कुशलः ।
कल्याणेतान्त्रिषु कर्मसु विद्वान् जानुरतः ॥ ३७ ॥

वृद्धाकारः खरपदवमूर्धनः शङ्खनासने कुशलः ।
द्विजदेवयज्ञयोगप्रसक्तधीः स्त्रीवित्तो मतिमान् ॥ ३८ ॥

Now listen to the characteristics of the *maṇḍalaka* person. He is the follower of the *Rucaka* class of kings, expert in black magic, clever, adept in witchcraft, creating magical women and ghosts, and in similar lores. He has the appearance of an old man with rough and hard hairs; he is capable of destroying his enemies; he is devoted to Brāhmaṇas, Gods, sacrifices and yoga (meditation); is controlled by women and intelligent.

[*Abhicāra*, *Kṛiyā*, *Veṭāla* etc. are varieties of black magic. Through the first, one tries to harm his rivals etc., to exorcize an unwanted or troublesome spirit and to control others. *Kṛiyā* is a female spirit that rises from the fire as a result of spells and incantations, and for the purpose of destroying one's enemies. *Veṭāla* or goblin is the raising of an abandoned dead body through spells. Similarly *Yakṣas* and *Bhūtas* are made to subserve human interests. In the last line *वेह* is another reading for वेण.]

साधोति यः सोऽतिविकल्पवेहः शमानुभासी खलु दुर्धमश्च ।
दाता महारम्भतमाप्तकार्यो गुणैः शशस्त्वैव भवेत् समानः ॥ ३९ ॥

A person called *Sācin* has a very ugly and deformed body; he is the follower of the *Sāta* type of kings, is disliked by people, but charitably disposed. He undertakes great tasks and accomplishes them. He is similar to *Sāta* in qualities.

[सामो is another reading for साधी.
The metre is उपजाति.]

पुरुषलक्षणमुक्तमिदं मया भुविमतानि निरीक्ष्य समासतः ।
इदमस्मोत्य नरो नृपसन्मती भवति सर्वजनस्य च वत्सलः ॥ ४० ॥

Thus have I explained succinctly the characteristics of men, after studying the opinions of the Sages. By learning this, one could become the favourite of kings and a beloved of all the people.

[As remarked earlier, we are in the dark as to the authorities followed by *Varāhamihira*. It is possible that the works of ancient sages were lost before the time of *Bhaṭṭotpala*.

The metre is इन्द्रजितम्बित्.

This chapter forms a complementary to LXVIII. The commentator quotes समुद्र, कण, पराक्षर and some unnamed authority, as before.

स्निग्धोन्नताग्रतनुताञ्जनखौ कुमार्याः
पादौ समोपचितघारनिगूढगुल्फौ ।
श्लिष्टाङ्गुली कमलकान्तिरतली च यस्या-
स्तामुद्गहेष्टवि मुखोऽधिपतिर्यनिच्छेत् ॥ १ ॥

One wishing to become the lord of the earth must marry a maiden, the nails of whose feet are glossy, arched, pointed at the tip, and red, the ankle-joints, equal, well-developed (fleshy), beautiful and hidden; the toes, close-touching; and the soles, as lustrous as a lotus.

[Marriage is looked upon as a sacred link in the life of man in his journey towards perfection. A worthy and fortunate partner, therefore, would greatly help him in accomplishing his earthly ambitions as well as those of the other world. A knowledge of feminine physiognomy will stand one in good stead in the selection of a suitable bride. For, says महाश्वरः—

सुखाय सुशोभा च कुलंभो सत्कुलोद्भवा ॥
स्फुरच्चन्द्रमुखी नारी पद्मपत्रायतेक्षणा ।
अर्धेन्दुनिद्रिला वक्रभ्रूतताकुटिलालका ॥
चाम्पेयनासिका कुन्दरदना कोमलाङ्गिका ।
विम्बोष्ठी कम्बुकण्ठी च कृष्णाङ्गी सूक्ष्ममध्यगा ॥
शातोदरी पृथुश्रोणी रम्भोरुमग्निसालिनी ।
पद्मसन्निभपाण्यङ्घ्रिः सुगीला सुगुणान्विता ॥
सुगन्धा सत्कुलोत्पन्ना लज्जाविनयशालिनी ।
दयालुर्धर्मनिरता पातित्रत्यपरायणा ॥
यत्र स्वादीदृशी नारी तत्र लक्ष्मीः प्रसीदति ।
आनन्दयति सा लोकं पितृभर्तृकुलद्वयम् ॥

The commentator seems to take नखौ, which actually qualifies

पादौ, in the sense of only the nails of the big toes and not of all the toes. Or he may be taking स्निग्ध, उन्नत, अग्रतनु and ताञ्जनख joined in a कर्मधारय compound as adjectives qualifying the word पादौ. However, his analysis of अग्रतनु as अग्रे तनु ययोः is not happy, as there is no necessity for the adjectival compound.

The metre of verses 1-3, 5 and 7 is वसन्ततिसका.]

मत्स्याङ्कुशाब्जयववशह्लासिचिह्न-
वस्वेदनी मृतुतलो वरणी प्रशस्ती ।
अङ्गौ च रोमरहिते विशिरे सुवृत्ते
आनुवयं समममृत्स्वणसन्निवेशम् ॥ २ ॥
ऊरु घनी करिकरप्रतिभावरोमा-
वष्टत्पत्रसदृशं विपुलं च गुरुम् ।
बोलीसलारटमृद कर्मसमुन्नतं च
गूढो मणिरश्च त्रिपुला श्विद्यमानवधति ॥ ३ ॥

Laudable are the feet with tender, unsweating soles, accompanied by the marks of fish, goad, lotus, barley, thunderbolt, plough and sword. So are the shanks that are perfectly round and bereft of hair and veins. The knees should be equal or even and without very prominent joints. The thighs that are plump, hairless and similar to the trunks of elephants, the genital organ that is broad and of the shape of the *Āśvattha* (*Ficus religiosa*) leaf, the top of the thighs that is large and arched like the back of the tortoise, and the clitoris that is hidden confer immense wealth.

[Many of the ideas contained here could have been easily omitted by the author. The expression भारोपी is wrong. It should have been वरोमनी. Here we can remember Kālidāsa's verse:—

नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात्कदलीविशेषाः ।
लब्ध्वापि लोकं परिणाहि रूपं जातास्तदूर्ध्वोरुमानवाद्याः ॥

Kumāra. I.

CF. समुद्र—

स्निग्धौ ताञ्जनखौ घन्यौ कर्मपूढौ सुलोहितौ ।
निगूढगुल्फौ मुश्लिष्टौ घनाङ्गुलिसमन्वितौ ॥
मत्स्याङ्कुशयववज्जेमुहलवभासिचिह्नितौ ।
सुस्पृशौ रोमरहितौ कुमार्याञ्चरणी शुभौ ॥
अतो विषयस्तुगुणौ दुःखदारिद्र्यभागिनौ ।
यस्याः पादौ नती कन्यामुद्गहेष्ट कदाचन ॥

जङ्घे तु रोमरहिते शिराहीने सुवर्तुले ।
मुशिलष्टे जानुनी धन्ये शिरारोमविवर्जिते ॥
गजहस्तसमावूरु सम्पन्नो सन्ततो समौ ।
सुस्पृशं कूर्मपृष्ठं वा विपुलं जघनं शुभम् ॥
मणिनिगूढः सुप्रिलष्टः स्फिजी च विपुलो शुभो ।
नाभिदेशः सुगुणश्च यस्याः सा धनभागिनी ॥

Cf. also प्रह्लाद—

कनिष्ठिकाङ्गुलिः पादे गच्छन्त्या न स्पृशेद्भुवम् ।
निम्नं पादतलं जारा निषण्णं भवति ध्रुवम् ॥
लम्बालका महामस्ता पृथुमध्या महोदरी ।
वामावर्ता च वैधव्यं वारिद्र्यं दुःखमाप्नुयात् ॥
विशालभगफाला च भर्तारं सत्कुलं तथा ।
अवसम्येत्त दुर्बुद्धिः स्यूलदन्ता तु निर्धना ॥
कदपावर्ता सेषकस्त्री कण्ठावर्ता तु निष्प्रजा ।
फालावर्ता च विधवा जारिणी कलहप्रिया ॥
श्रोष्ठचूचकण्ठेभ्यु कर्णयोभुं जयोरपि ।
सोमरानि न प्रकाशन्ते सा नारी शीघ्रभागिनी ॥
प्लुतकेया पतिं ह्येष्टि नाभिलोमा च जारसुः ।
लम्बस्तनी मृतापत्या विसुखा भगकेशिनी ॥

विस्तीर्णमांशोपचितो नितम्बो गुह्यश्च धत्ते ररणाकलापम् ।
नाभिर्गंधीरा विपुलाङ्गनानां प्रवक्षिणाधर्तगता च शस्ता ॥ ४ ॥

The hips that are broad, heavy and fleshy support (i.e. adorn) girdles and are auspicious; the navel that is deep, broad and with a whorl from left to right is praiseworthy in women.

[Vide the following:—

जघनं विपुलं यस्याः सुस्पृशं रोमवर्जितम् ।
सुवर्णाभरणेषु क्ता सा भवेद्राज्यभागिनी ॥
गम्भीरा विपुला नाभी दक्षिणावर्तमाश्रिता ।
शस्ता विधयेनेष्टा वामावर्ता विक्षेपतः ॥

Cf. प्रह्लाद—

नद्यावर्ताभनाभिश्च तनुरोमा सुरूपिणी ।
सुदन्ता सुमुखी भूयाद्राजपत्न्यतिकोमला ॥

The metre ॥ उपसति.]

मध्यं स्त्रियास्त्रिवलिनायमरोमशं च
वृत्तौ घनावविषमौ कस्मिन्नादुरस्यौ ।
रोमप्रवर्जितमुरो मृगु चाङ्गनानां
श्रीवा च कम्बुनिचितार्थमुखाणि वत्ते ॥ ५ ॥

The waist of a woman being possessed of three folds and devoid of hair; the bosoms, round, overlapping, equal and hard; the breast, tender and hairless; and the neck, adorned with three lines, bestow wealth and happiness.

[Here again we may remember the famous description of Pārvatī's body by the great poet Kālidāsa in his *Kumārāsambhava* : एतावता तन्वतुमेयशोभि...; तस्याः प्रविष्टा नतनाभिरुध्र...; मध्येन सा वेदिवितनमध्या... धन्योन्यमुत्प्रीडयदुत्सवाध्याः ... etc.

Vide the following :—

मध्यं दलिवपचितं सुस्पृशं रोमवर्जितम् ।
यस्याः सा राजमहिषी कन्या नास्त्येत संशयः ॥
स्तनो मुकुतुमो धन्यो सन्ततो कठिनो तथा ।
अरोमो च शिराहीनो पुत्रसौख्यघनप्रदो ॥
वक्षो वित्तोम सुस्पृशं विस्तीर्णं पतिगोप्यवम् ।
शिरातलं च विषमं वैधव्यायासशोकदम् ॥

Cf. also गण—

स्थिरा त्रिरेखा मुमशोपपन्ना स्निग्धा हुमांसोपचिता सुवृत्ता ।
न चातिदीर्घा चतुरङ्गुला च श्रीवा च दीर्घा भवतीह धन्या ॥

Cf. प्रह्लाद—

समस्तनी च मोभाग्यं लभेच्छातोदरी सुवम् ।
स्यूलजङ्घा ह्रस्वफाला पुत्रपीतसुखं लभेत् ॥
तुङ्गकण्ठी तु निलज्जा ह्रस्वकण्ठी तु निर्धना ।
कम्बुकण्ठत्रिरेखाक्या सुशीला कुलवर्धिनी ॥
कण्ठे वा पार्श्वयोर्वापि तिलकाकृतिर्विह्विता ।
प्रथमप्रसवे पुत्रं प्राप्नुयाद्वा संशयः ॥

वन्दुजीवकुमुमोपमोऽधरो मांसलो रश्चरिबिम्बरूपधृत् ।

कुन्वकुङ्मलदिग्धाः समा द्विजा योषितां पतिसुखामितार्थवाः ॥ ६ ॥

The lower lip which is red like the *Bandhujīva* (*Pentapetes phoenicea*) flower, fleshy and shaped like a beautiful ripe Binba

(*coccinia indica*) fruit, and the teeth that are similar to the Kunda (*Jasminum multiflorum*) buds, bestow conjugal felicity and abundant wealth on women.

[Vide the following:

अधरो बिम्बसङ्काशो मांसलोऽस्फुटितस्तथा ।

यस्याः सा राजमहिषी कुमारी नात्र संशयः ॥

Cf. गर्ग—

तीक्ष्णाश्रुताः सुसमा दृढाश्च शुभा मृणालेन्दुसमानवर्णाः ।

निरन्तराः स्त्रीषु भवन्ति धन्या द्विजास्तथा ये रजतप्रकाशाः ॥

Cf. समुद्र—

द्वित्रिंशदशना यस्याः सर्वे गोक्षीरपाण्डुराः ।

सर्वे शिखरिणः स्निग्धा राजभार्या च सा भवेत् ॥

also प्रह्लाद—

स्थूलीष्टी स्थूलदन्ता च वृत्ताक्षी वक्रनासिका ।

प्रक्षस्थगीलचिह्ना च भर्तुर्गुह्यविनाशिनी ॥

The metre is rōḍḍa here and in verse 9.]

वाशिष्पयुक्तमशठं परपुष्टहंस-

बलं प्रभाषितमदीनमनल्पसौख्यम् ।

नासाः समा समपुटा रुचिरा प्रशस्ता

कुनीलनीलरजदलद्युतिहारिणी च ॥ ७ ॥

Women's speech being full of courtesy, free from roguery, sweet like the notes of the cuckoo or the swan, and not plaintive, confers on them unalloyed happiness. Laudable is the nose that is straight, charming and endowed with equal slopes. So are the eyes that take away the lustre of the petals of blue lily.

[The verse is noted for its happy alliteration and simile.

Cf. गर्ग—

हंसस्वना कुन्दुभिर्नेमिघोषा भेषस्वनाः शङ्खनिनादघोषाः ।

मयूरचक्रप्रतिमस्वनाश्च स्त्रियस्तथा कोकिलतुल्यशब्दाः ॥

कादम्बचक्राह्वयकिङ्कणीषु समस्वना यावच्च भवन्ति नार्यः ।

सर्वाः प्रशस्ता घनपुत्रवत्यो भवन्ति धर्मानुरताः सदा साः ॥

Vide the following :

स्पष्टा समा समपुटा नासा सौभाग्यदा मता ।

नीलनीलरजपद्माभा दृष्टिर्यस्या भवेत्सदा ।

सा राजमहिषी मेधा ज्योतिःशास्त्रविचारदः ॥

Pārvatī's speech is described by the Poet as :

अप्यन्यपुष्टा प्रतिकूलशब्दा श्रोतुवितन्कोरिव ताडयमाना ॥

also her glance as :

प्रवातनीलोत्पलनिविशेषमधोरविप्रेक्षितमायताक्ष्या ।

तया गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः ॥

Cf. प्रह्लाद—

दरस्मेरमुखी नारी तरलाक्षी च जारिणी ।

प्रशक्तमभाषिणी चैव सज्जानटनशानिनी ॥

पीतजिह्वा च वाचाला खरगन्धा च निन्दिता ।

सर्वत्रैव परित्याज्या पांशुला सा भवेद् ध्रुवम् ॥

नो सङ्गते नातिपृथु न लम्बे शस्ते ध्रुवी बालशाशाङ्कुवक्त्रे ।

अर्धेन्दुसंस्वानमरोमरां च शस्तं ललाटं न मतं न तुङ्गम् ॥ ८ ॥

Blessed are the brows that are neither joined together, nor very thick, nor hanging low, but arched like the crescent. So is the forehead which is neither depressed, nor raised, but is shaped like the half-Moon (semi-circular), and is devoid of hair.

[Vide the following :—

बालचन्द्रसमे वक्त्रे न लम्बे नातिसङ्गते ।

ध्रुवी यस्याः कुमार्यास्तां महाराशीं विनिदिशेत् ॥

नोऽग्रतं न च निम्नं वा गिरारोमघिवर्जितम् ।

अर्धचन्द्राकृति सौम्यं ललाटं नश्यते स्त्रियाः ॥

It is strange and funny that one of the Sanskrit editions has given in the third line the reading गिरा रोमघिवर्जितम्.

The metre is vṣṣaṭi.]

कर्णयुग्ममपि युक्तमांसलं नश्यते मृदु समाहितं लमम् ।

स्निग्धनीलमृदुकुञ्चितकजा मूर्धजाः सुलकराः समं मिरः ॥ ९ ॥

Praiseworthy are the ears that are sufficiently fleshy, soft, equal and close to the head (or compact). The hair being glossy, blue, soft, curled and single in each pore, confer happiness. So does the head which is even i.e. neither depressed, nor raised.

[At first sight the adjective युक्त in युक्तमांसल appears to be redundant, but actually it is a good adjunct in that it restricts the fleshy nature of the ears to proportionate limits. Vide the following :

नातिलम्बी मृदु तुल्यो संलग्नो युक्तमांसलो ।

कर्णौ यस्याः स्मृता सा तु राजभार्या न संशयः ॥

सुस्तिग्धा नीलवर्णाश्च मृदवः कुञ्चिताः केशाः ।
शस्पन्ते योषितो नित्यं धनपुत्रप्रदा यतः ॥
नोन्नतं नाथवा निम्नं शिरः सीदयप्रदं स्मृतम् ॥

CF. प्रह्लाद—

मृदुकर्णा रत्नमूयां सोवर्ण कठिनश्रुतिः ।
कङ्कणं शुष्कहस्ता च व्यासोरो हारभूषणम् ॥

मृङ्गारासनबाजिकुञ्जररथश्चोक्षामूषेषुभि-
र्मालाकुण्डलचामराङ्कुशयवः शंसैर्वजस्तोरणैः ।
मस्त्यस्त्यस्तिकवेदिकाव्यजनकैः शङ्खतपत्रान्युजैः
पादौ पाणितलेऽथवा युक्तयो गच्छन्ति राज्ञीपदम् ॥ १० ॥

Young women who have the marks of the following things on their soles or palms attain to the status of queens, viz. water-pot, seat, horse, elephant, chariot, Bilva tree (*Aegle marmelos*), sacrificial post, arrow, garland, ear-ring, chowry, goad, barley corn, mountain, banner, arch, fish, Svasitika, altar, fan, conch, umbrella and lotus.

[The last line reminds us of Kālidāsa's line : यन्त्येवं गृहिणीपदं युक्तयो वामाः कुलस्याधयः । (अभि. शाकु. IV)]

The commentator tells us that the altar is a quadrilateral figure, narrow in the middle.

CF. जम्—

मर्त्यः रामद्वौ वसुधा धनं च ध्वजस्तथादिदिनकूचलशी च ।
शङ्खः पुरं चक्रमयासनं च यूपस्तथा व्यञ्जनतोरणं च ॥
छत्रं यथः पद्ममथाङ्गुली न सिंहोऽथवा स्वस्तिक एव वागी ।
कूर्मः पताका गकरः पुमाश्च दण्डः सरित् पूरणघटो रथश्च ॥
पाणौ तथैतानि भवन्ति यामासकं तथा द्वे च बहूनि वापि ।
अत्यन्तसौख्यं बहुपुत्रतां च स्त्रीणां तथा लक्षणमादिशेत् ॥

CF. समुद्र—

मस्त्यः पाणितले छत्रं कञ्चलो वा ध्वजोऽपि वा ।
श्रीयत्सं कमलं शङ्खमासनं चामरं तथा ॥
अङ्कुशश्चैव माला च यस्या हस्ते तु दृश्यते ।
एकं सा जनयेत्पुत्रं राजानं पृथिवीपतिम् ॥
यस्याः पाणितले चास्ति कोष्ठगारः सतीरणः ।
अपि दासकुले जाता सा राजमहिषी भवेत् ॥

The metre is शार्दूलविक्रीडित.]

निगूढमणिबन्धनी तरुणपद्मगर्भोपमौ
करो नृपतियोषितस्तनुविकृष्टपर्वाङ्गुनी ।
न निम्नमति नोन्नतं करतलं मुरेखान्वितं
करोत्यविद्यया चिरं सुतमुखायसम्भोगिनीम् ॥ ११ ॥

A woman attains the status of a queen, when her wrist-joints are hidden, hands similar to the interior of a full-blown lotus, fingers slender, and knuckles far removed. One whose palm is neither sunken, nor raised, and is marked with fine lines (figures of auspicious objects), becomes an auspicious house-wife (i.e. she will not experience widowhood) and enjoys happiness, wealth and prosperity of children for a long time.

[Vide the following :

निगूढमणिबन्धौ तु पद्मगर्भसमप्रमौ ।
विकृष्टाङ्गुलिपर्वाणो करो नृपतियोषितः ॥
नोच्चं न निम्नं सुतमं मुरेखान्वितं
तलं यस्या भवेन्नार्याः सा राजमहिषी स्मृता ॥

The metre is पृथ्वी.]

मध्वराङ्गुलिं वा मणिबन्धनोरथा रेखा गता पाणितलेऽङ्गुनायाः ।
ऊर्ध्वस्थिता पादतलेऽथवा वा पुंसोऽथवा राज्यमुखाय सा स्यात् ॥ १२ ॥

A line rising from the wrist and touching the root of the middle finger (second finger) on the palm of a woman, or one running vertically from the heel to the root of the toes, would bestow the pleasures of kingship on her. This holds good in the case of a man as well.

[On the basis of Utpala's first interpretation, अथवा वा रेखा पादतले चरणतले ऊर्ध्वस्थिता पुंसः पुत्रपत्यः... it might appear that the author wants us to take the two kinds of vertical lines on the palm and the sole separately with woman and man respectively; but immediately he states, "अथ चैवविद्या हस्त-तले पादतले वा भवति (स्त्रियाः पुंसो वा), सा राज्यमुखाय स्याद्," which leaves no doubt about the two lines being applicable to both men and women. A question may be asked here : Why did the author introduce suddenly *men's lines* when he is describing feminine characteristics? The reason is that he could not deal with the lines on the soles of men in LXVIII. I may venture to suggest another interpretation of पुंसः... The woman who has the line on her sole will herself become the ruler of a kingdom or her fortune will enable her husband to rule over it.

Of the following :

मणिबन्धनसम्भूता मध्याङ्गुलिसमाश्रिता ।

रेखा वाणितले यस्याः सा कन्या राजमभागिनी ॥

This line on the palm is called the line of fortune in modern palmistry.

The metre is इन्द्रवज्रा in this as well as in 14, 23 and 24.]

कनिष्ठिकामूलभवा गता या प्रवेशिनी मध्यमिकान्तरालम् ।

करोति रेखा परमायुषः सा प्रमाणमूला तु तद्वनमायुः ॥ १३ ॥

A line rising at the foot of the little finger and going to the space between the first and second fingers, bestows the maximum span of life, i.e. 120 years. If the line is shorter, proportionate reduction in the span will have to be made.

[According to the *Harā-gaṇṭi-samudrika*, if the life line (Indian, or heart line, western) touches the foot of the second finger, the span of life is 75 years; if it is a little shorter, 51 or 61 years; if it touches the foot of the third finger, 30 years. Vide the following :—

कनिष्ठामूलसम्भूता गता मध्यमिकान्तरम् ।

प्रवेशिन्याश्च सा रेखा यस्याः सा दीर्घजीविनी ॥

The metre in this and in verses 15 and 16 is इन्द्रवज्रा.]

अङ्गुष्ठमूले प्रसवस्य रेखाः पुत्रा बृहत्स्यः प्रसवास्तु तन्मयः ।

अच्छिन्नवयसा बृहवायुवस्ताः स्वल्पायुधां छिन्नस्युप्रमाणाः ॥ १४ ॥

The lines at the foot of the thumb indicate the number of children one will have. Big ones represent sons, and slender ones daughters. If these lines are not cut in the middle, the children will live long; and if they are broken and short, they will have a short span of life.

[अच्छिन्नवयसा is another reading for अच्छिन्नवयसाः—

Vide the following:

अङ्गुष्ठमूले वा रेखाः स्थूलाः पुत्राश्च ते यताः ।

सूक्ष्मा दुहितरस्ताम्यो विच्छिन्नाः स्वल्पजीविनः ॥

वामहस्ते तु नारीणां पुरुषाणां च दक्षिणे ।

चिह्नं निरूपयेद्दीर्घीमान् समुद्रवचनं यथा ॥

इतीदमुक्तं शुभमङ्गनानामतो विषयस्तमनिष्टमूक्तम् ।

विशेषतोऽनिष्टफलानि यानि समस्तस्तत्तन्मनुकीर्तयामि ॥ १५ ॥

Thus have I described the auspicious features of women; and those that are contrary to the above, are said to be inauspicious. I shall now briefly enunciate those features that are especially of untoward effects.

कनिष्ठिका वा तदनन्तरा वा महौ न यस्याः स्पृशति स्त्रियः स्थात् ।

गतायवाङ्गुष्ठमतीत्य यस्याः प्रवेशिनी सा कुलटाऽतिपापा ॥ १६ ॥

A woman whose little toe or the next one does not touch the ground, or whose fore-toe is longer than the big one, ■ the most sinful prostitute.

[Vide the following :—

कनिष्ठा पादयोरेवमभूमि स्पृशति नाङ्गुलिः ।

न सा तिष्ठति कीमारी बन्धकी तां विनिदिशेत् ॥

पादप्रदेशिनी यस्या अङ्गुष्ठादतिरिच्यते ।

कुमारी कुष्ठे जारं योवनस्था तु किं पुनः ॥

Halayudha has quoted the following verses bearing on feminine features :

यत्पादस्य कनिष्ठा न स्पृशति महोमनामिका वापि ।

सा सर्वपूतभोग्या भवेदवश्यं जघनचपला ॥

यस्याः पादाङ्गुष्ठं व्यतीत्य याति प्रदेशिनी दीर्घा ।

विपुले कुले प्रसूतापि सा ध्रुवं जघनचपला स्यात् ॥

उद्बद्धाभ्यां पिण्डिकाभ्यां शिराले शुष्के जङ्घे लोमशे चातिमांसे ।

वामावर्त्तं निम्नमल्पं च गुह्यं कुम्भाकारं बीडरं दुःखितानाम् ॥ १७ ॥

Miserable are the women whose shanks are full of veins, dry (without flesh) or very fleshy, hairy and with calf-muscles raised high. So are those whose genital organ has hairy circles turned to the left, is sunken, and small; and whose belly is shaped like a pot.

[Vide the following :—

शुष्के जङ्घेऽतिमांसे वा रोमशे चोर्ध्वपिण्डिके ।

यस्याः सा दुःखिता नित्यं पुत्रवित्तविजिता ॥

वामावर्त्तं भयं यस्या दीर्घं चुल्लीसमप्रभम् ।

निम्नं वा तेन दोषेण वेश्यास्त्रीत्वं च गच्छति ॥

लम्बोदरी च सा कन्या दीर्घोदरसमन्विता ।

भग्नोदरी च दुःखार्ता दासीभावमवाप्नुयात् ॥

Cf. प्रह्लाद—

शृङ्गावूरु तथा बाहू सरोमौ चेत्यति हरेत् ।
शृङ्गयोनिश्च विरलद्विजा स्याज्या मनीषिभिः ॥

Vide *Halāyudhabhaṭṭa's Mṛtasañjivinī* :—

मकरध्वजसघनि दृश्यते स्फुटं तिलकलाञ्छनं यस्याः ।
विपुलान्वयप्रजातापि जायते जघनचपलासौ ॥

The metre is णागिनी]

ह्रस्वयातिनिःस्वता दीर्घया कुलक्षयः ।
ग्रीवया पूषत्यया योषितः प्रचण्डता ॥ १८ ॥

A woman whose neck is too short becomes utterly penniless; too long, cause of the extinction of the family; and too broad and flat, cruel.

[Vide the following :—

कुलक्षयकरी दीर्घा ग्रीवा ह्रस्वा च निघ्नता ।
पूषत्यया प्रचण्डत्वं ग्रीवया योषितो वदेत् ॥

The metre is वसामिका in Prākṛt prosody]

नेत्रे यस्याः केकरे पिङ्गले वा सा दुःशीला स्यात्तलोलेक्षणा च ।
कूषी यस्या गण्डयोश्च स्मितेषु निःसन्निधौ बन्धको तौ वदन्ति ॥ १९ ॥

A woman whose eyes are squint or tawny or grey and fickle, is of wicked character; and one who shows dimples in her cheeks, while smiling, is declared an unchaste woman without doubt.

[Vide the following :—

पारावताक्षी वा कन्या कातराक्षी तथापि वा ।
उद्भ्रान्तचपलाक्षी च तां कन्यां वर्जयेद् दूषः ॥
यस्यास्तु हसमानाया जायन्ते गण्डकूपकाः ।
भर्तारं हन्ति सा क्षिप्रं नैकत्र रमते चिरम् ॥

Cf. पराशर—

यस्या हसन्त्या दृश्यन्ते कूपका गण्डयोद्वयोः ।
स्थूलकाकारगण्डा च विकृतास्या महाशमा ॥
एकापि यस्या न महीं संस्पृशेच्चरणाङ्गुली ।
तलमध्यमघ्नो यस्या अघमां तां विनिदिशेत् ॥

Vide हलायुध

चिदुके कपोतदेशेऽपि कूपिका दृश्यते स्मिते यस्याः ।
विपुलान्वयप्रजातापि जायते सा महाचपला ॥

यस्या विलोचने पिङ्गले ध्रुवी सङ्गते मुखं दीर्घम् ।
विपुलोन्नताश्च दन्ताः कान्तासौ भवसि मुखचपला ॥

Vide प्रह्लाद

मार्जारीस्वरसंयुक्ता निर्लज्जा रोपशासिनी ।
मृतप्रजा भवेन्नारी बहुचोर्थं करोति ॥ ॥
मार्जारिणी कुनखी नासान्तलोमसङ्कुला ।
मुग्धा च मधुयुक्ताङ्गी अनेकोपपत्तीश्चरेत् ॥

The metre is णागिनी.]

प्रविलम्बिनि देवरं सत्ताटे श्वशुरं हस्त्युररे स्विजोः पतिं च ।
भर्तारोमचयान्वितोत्तरोष्ठौ न शुभा भर्तृसीव या च दीर्घा ॥ २० ॥

A woman with a hanging forehead kills her husband's brother; with a hanging belly, her father-in-law; with hanging buttocks, her own husband. A woman that is too tall, as well as one whose upper lip is covered with too much hair, is harmful to her husband.

[Vide the following :—

ग्रीणि यस्याः प्रलम्बन्ते सत्ताटमुदरं स्विजम् ।
ग्रीवमा पुरुषान् हन्ति देवरं श्वशुरं पतिम् ॥
श्वशुरयुक्ता च या कन्या मार्जारीदीर्घा मलावृता ।
दासीभावमवाप्नोति देहदोषेण साऽङ्गना ॥

The metre is शोषण्वसिक.

Cf. प्रह्लाद—

दीर्घपृष्ठा भ्रातृहानि वंशास्ये बहुषोदरान् ।
लभते तनुमध्या च सुन्दरी बहुभूषणम् ॥

स्तनौ सरोमौ मलिनोत्तणी च क्लेशं ददाते विषमौ च कर्णौ ।
स्थूषाः कराला विषमारच दन्ताः क्लेशाय चोर्षाय च कृष्णमांसाः ॥ २१ ॥

Breasts that are hairy, dark (dirty) and too huge, as well as ears that are unequal, produce sufferings. Big, protruding and unequal teeth lead to misery; and black gums to thievishness.

[Vide the following :—

रोमयुक्तौ स्तनौ यस्या मलिनौ च शिराततौ ।
दुःखिता सा भवेन्नारी नित्यं प्रव्रजिता तथा ॥
शिरायुक्तौ न च सरोमौ कर्णौ दारिद्र्यभाजनौ ॥

स्थूलाः कराला विषमाः कुण्ठमांसा बहिर्गताः ।
दन्ता दुःखप्रदा ज्ञेया वैद्यव्यायासकारिणः ॥

The expression *सरोमी* used by the author is not happy. It should have been *सरोमणी*. The metre of this and the following verse is *उपजादि*.]

अव्यादरुपेव ककाककुसरोसूपोत्समानचिह्नैः ।

शुष्कैः शिरालेविषमैश्च हस्तैर्मवन्ति नार्यः सुखवित्तहीनाः ॥ २२ ॥

Women become unhappy and poor, if their hands are dry (without flesh), full of veins, unequal (or uneven) and marked with the figures of birds of prey (like the vulture), wolves, crows, herons, reptiles (worms?) and owls.

[Vide the following :—

कव्यादसदृशीणिह्नैः काकोलूकसमप्रभैः ।

शुष्कैः करालैर्विषमैः करैर्दुःखान्विताः स्त्रियः ॥]

या तूत्तरोष्ठेन समुपलेन केशप्रकेरी कलहप्रिया सा ।

प्रायो विरूपासु भवन्ति रोषा पद्माकुतिस्तत्र गुणा वसन्ति ॥ २३ ॥

A woman whose upper lip is very high, and the hair rough at the tips, is fond of quarrel. Generally, faults exist in those that are ugly or deformed; and virtues dwell in those that are possessed of a pleasing appearance or form.

[Here we find Varāhamihira in his true element as a poet *par excellence*, following in the footsteps of the master viz. Kālidāsa. This can be classed among the best *general statements* (*Ārthāntaranyāsa*). The poets' verse (Kum. V. 36) has been quoted under a similar statement in II. 2 *supra*.

Vide the following :—

या तूत्तरोष्ठेनोच्चैर्न केशाद्यं स्नेहवर्जितम् ।

यस्याः सा दुःखिता निद्रां भर्तुं निघनकारिणी ॥]

पादौ सगुल्फौ प्रयत्नं प्रविष्टौ जङ्घे द्वितीयं तु सजानुचक्रे ।

मेढ्रोश्च शुष्कं च ततस्तृतीयं नामिः कटिश्चैव चतुर्थमाहुः ॥ २४ ॥

उदरं कथयन्ति पञ्चमं हृदयं षष्ठमतः स्तनान्वितम् ।

अथ सप्तममं सजङ्घणी कथयन्त्यष्टममोष्ठकण्ठरे ॥ २५ ॥

नवमं नयने च सधृणी सप्तमस्तदं दशमं शिरस्तथा ।

अशुभेष्वशुभं दशाकलं चरन्तरेषु शोभेषु शोभनम् ॥ २६ ॥

The feet with the ankle-joints are said to represent the *First Stage* of life; the shanks and the knees, the *Second*; the genital organ, thighs and testicles, the *Third*; the navel and the hips, the *Fourth*; the stomach, the *Fifth*; the heart and the breasts, the *Sixth*; the shoulders and the collar-bones, the *Seventh*; the lips and the neck, the *Eighth*; the eyes and the brows, the *Ninth*; and the head and the forehead, the *Tenth*. When the limbs, feet etc., are inauspicious (having bad shape and marks), the effects of the corresponding stages of life will be harmful; and they will be beneficial, when they are auspicious.

As the human span of life is said to be 120 years, each stage will have 12 years of life. If there are auspicious marks on the feet and ankles, the first period will be very happy. This rule has an exception: The duration of each stage will depend on the maximum expectation of life of the subject. For example, if the longevity is 70 years, each period should be taken to last for 7 years only. A limb is said to be inauspicious, if it is dry, without flesh and full of veins. This knowledge may be combined with what *Garga* says about the limbs and periods, quoted at the end of LXVIII, *supra*.

Hālayudha, the learned commentator of Piṅgala's *Chandas-sāstra*, belonged to the 12th century A.D. and was a minister of king Lakṣmanasena of Bengal. The verses on feminine features, I presume, were composed by him, as he names the authority elsewhere. The following are his :—

भतिदारुणा द्विजिह्वा वरस्य रघ्नानुचारिणी कुटिला ।

दूरत्परिहरणीया नारी नायीव सुखचपला ॥

धन्या त्रिषु नीचा कन्या तनुमध्या ।

श्रोणीस्तनपूर्वी उर्वोपतिभोग्या ॥

Vide प्रज्ञाद—

सरोमोत्तुङ्गजङ्घा च फालोत्तानातिमृधंजा ।

भुजोष्केभ्यस्तु च मरतावर्ता पति हरेत् ॥

अत्यन्तनीलकेशा च शुष्कश्रोणी च दामवताम् ।

विकटाङ्गुलिस्तपोति वैधव्यं चानपत्यताम् ॥

उज्ज्वलशंखतो नारो रोदनं कुस्ते मुहुः ।

लघमा कलहोत्तुता ज्येष्ठाञ्जलमोसखी भवेत् ॥

कुमारीरसनीकाशस्वेदगन्धवती तथा ।

चिलामकेशी वक्राक्षी रिक्ता बहुसुताऽधवा ॥

[कुमारी—*Aloe barbadensis*]

कुन्दकुम्भलङ्गता स्त्री दरनीलालकालिका ।
निम्ननाभिशच सुमुखी भवत्सौभाग्यदायिनी ॥
दुःशीला फक्कशा चण्डी नित्यं कलहकारिणी ।
अतिभुङ्क्ते च पा नारी सप्रजामपि तां त्यजेत् ॥
भीहस्वप्नोन्मादयती रक्षोणसमुद्भवा ।
शुष्काक्षिकुक्षिकण्ठा च प्रस्विन्नचरणा तथा ॥
दारिद्र्यं च दुराचारं वन्द्यात्वं बहुमैयूनम् ।
लभते च स्तनस्थौल्ये बह्वाचारं च सन्ततिम् ।
[वाधां वैशाचिकीं लभेत्] ॥

प्रसन्नवक्त्रा मुग्धाक्षी दैव्यस्तभरा तथा ।
कूर्मपृष्ठप्रपङ्किका तीर्थयात्राफलं भवेत् ॥
अभुक्तमूलसम्भृता वामोर्वस्तस्तिनक्षमा ।
लभते नीचसमर्पं गृहं त्यक्त्वा ब्रह्मिणेति ॥
ह्रस्वत्वे दक्षिणाङ्गस्य भविता कीर्तिमानिनी ।
वामाङ्गस्य तु दुष्कीर्तिं प्राप्नुयत्पुंस्त्वली भवेत् ॥
वामाङ्घ्रिमध्यमाङ्गुल्यामधो रेखाद्वयं यदि ।
बाह्वं लभते नारी गेहं च रुचिरं तथा ॥

The following verses of Vālmīki (VI. 40, 2-14) put in the mouth of Sītā refer to many feminine features that bring fortune or misfortune, as the case may be : "Lotuses on the soles of women make them queens of great emperors. These lotuses never fail in their effect. Thin hairs (on the head) that are black and of the same length, the brows not joined together, the shanks that are round and free from hair, close-knit teeth, the temporal bones, eyes, hands, feet, ankle-joints and thighs being narrow or full, fingers that are even, glossy and possessed of round nails, plump bosoms touching each other with their nipples sunk, a sunken navel tapering upwards, the sides and chest covered up, complexion similar to the lustre of gems, hair on the body being soft, the hands and feet having a nice colour, with full-fledged marks of barley, and the fingers and toes showing no holes in between, and lastly a gentle smile—all these make a woman the crowned queen of a mighty monarch." The relevant verses are :—

ऊर्चुलक्षणिनो ये मां पुत्रिणीं सधर्वा सदा ।
तेऽद्य सर्वे हते रामे ज्ञानिनोऽनृतवादिनः ॥
यज्वन्तो महिषीं ये मामूचुः पत्नीं च सत्रिणः ।
तेऽद्य सर्वे हते रामे ज्ञानिनोऽनृतवादिनः ॥

ऊचुः सधर्वा ये मां द्विजाः कार्त्तिकान्तिकाः शुभाम् ।
तेऽद्य सर्वे हते रामे ज्ञानिनोऽनृतवादिनः ॥
वीरपार्थिवपत्नीत्वं ये धन्येति च मां विदुः ।
तेऽद्य सर्वे हते रामे ज्ञानिनोऽनृतवादिनः ॥
इमानि खलु पद्मानि पादयोर्धैः किल स्त्रियः ।
आघ्निराज्येऽभिषिच्यन्ते नरेन्द्रैः पतिभिः सह ॥
वैद्यव्यं याति यैर्नार्योऽलक्षणैर्भाग्यदुर्लभाः ।
नार्यनस्तानि पश्यामि पश्यन्तीं हतलक्षणा ॥
सत्यनामानि पद्मानि स्त्रीणामुक्तानि लक्षणैः ।
ताम्यद्य निहते रामे वितयानि भवन्ति मे ॥
केचाः सूक्ष्माः समा नीला भ्रूवी चासङ्गते मम ।
वृन्ते चारोमर्शे जङ्घे दन्ताश्चाविरला मन ॥
शङ्खं नेत्रे करो पादौ गुल्फावूरु च मे चितौ ।
अनुवृत्तनखाः स्निग्धाः समाश्पाङ्गुलयो मम ॥
समो चाधिरत्नी पीनो मममो भग्नचूचुकी ।
मना पोत्ताङ्गिनी नाभिः पाङ्गोरस्काश्च मे शिताः ॥
मम वल्लो मणिनिधो मृदून्मङ्गलहाणि च ।
प्रतिष्ठितां द्वादशभिर्मामूचुः शुभलक्षणाम् ॥
समययवमच्छिद्रं पाणिपादं च वर्णवत् ।
मन्दस्मितयेव च मां कन्यालक्षणिनी विदुः ॥
आघ्निराज्येऽभिषेको मे द्वाहणैः पतिना सह ।
कृतान्तकुशलैरुक्तं तत्त्वं चितथीकृतम् ॥

The metre of the last two verses of the text is विद्योमिनी.]

वस्त्रच्छेदलक्षणम् ॥ ७१ ॥

Chapter LXXI—Omens from Slits of Garments

प्रभूतयस्त्रदाश्विनी भरण्यापहृरिणी ।
प्रवृत्तेऽग्निदेवते प्रजेश्वरेऽर्थसिद्धयः ॥ १ ॥

मृगो तु मूषकाङ्गुयं ध्यमुत्त्वमेव साङ्कुरे ।
पुनर्वसौ शुभागमस्तवपमे धर्मसुतिः ॥ २ ॥

भुजङ्गधे विलुप्यते मघासु मृत्युमाविरोत् ।
मघाह्वये नृपङ्गुयं घनागमाय चोत्तरा ॥ ३ ॥

करेण कर्मसिद्धयः शुभागमस्तु चित्रया ।
शुभं च भोज्यमानिले द्विदेवते जनप्रियः ॥ ४ ॥

सुहृत्प्रतिषेध मित्रमे तदप्रमेऽम्बरक्षयः ।
जलप्लुतिश्च नैर्ऋते रुजो जलाधिदेवते ॥ ५ ॥

मिष्टमश्रमपि श्रेयदेवते वृष्णवे भयति नेत्ररोगता ।
धाम्नलब्धिरपि दासवे विदुर्वाहरो विषकृतं महद् भयम् ॥ ६ ॥

भद्रपवासु मयं क्षतिसोत्थं तत्परतश्च भवेत्सुतलब्धिः ।
रत्नपति कथयन्ति च दोषेण दोऽभिनवाम्बरमिच्छति भोक्तुम् ॥ ७ ॥

One who wishes ■ wear new clothes in the 27 constellations beginning with Āśvinī will experience the following results in order: (1) Acquisition of plenty of good clothes; (2) theft of clothes; (3) burning of the clothes; (4) achievement of objects (or wealth); (5) trouble from rats; (6) death; (7) arrival of auspicious things; (8) influx of wealth; (9) destruction of the clothes; (10) death; (11) trouble from the king; (12) acquisition of money; (13) accomplishment of undertakings; (14) auspicious functions; (15) good food; (16) popularity among the people; (17) meeting of friends; (18) loss of clothes; (19) loss of the same in water; (20) disease; (21) sumptuous feast; (22) eye-disease; (23) gain of corn; (24) great danger from poison; (25) danger through water; (26) birth of a son; and (27) acquisition of precious stones.

Omens from Slits of Garments LXXI

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[The author has introduced here electional astrology in fine, alliterative verses. वषट्पुतिः may also mean the wearer's being carried away by floods.

The first five verses are in the प्रमाणिका metre, the next in रघोदत्ता and the last and verse 14 in वीरक.]

भोक्तुं नवाम्बरं शस्तमुक्षेपि गुणवर्जिते ।
विवाहे राजसम्माने ब्राह्मणानां च सम्मते ॥ ८ ॥

It is advisable to wear new clothes even under an asterism that is devoid of good qualities, provided it is an occasion of marriage, reception of a king and one approved by worthy Brāhmaṇas.

[This exception is made in the case of shaving too. The metre is *Śloka*.]

In the following verses the author discusses the significance of tears, cuts and stains in the different parts of a cloth.

वस्त्रस्य कोणेव वसन्ति देवा नराश्च पाशान्तदशान्तमध्ये ।
शेषास्तत्रयश्चात्र निशाचरांशास्तथैव शय्यासनपादुकासु ॥ ९ ॥

In the four corners of a cloth (divided into 9 equal compartments as shown in the figure) dwell Gods; in the middle parts of the broad sides, men; and in the remaining three divisions, devils. The same rule applies to couches, seats and sandals.

[Figure showing the location of Gods, men and devils.

Gods	Devils	Gods
Men	Devils	Men
Gods	Devils	Gods

The commentator explains what is meant by the words पाशान्त and दशान्त, as वस्त्रस्य दूतम् i.e. the starting side of the cloth, and as शय्या दशान्तः i.e. the tip. This explanation would be clear if we consider a Sāri (woman's cloth), which has a minor border at the पाशान्त and a more colourful one at the दशान्त. This rule should be applied to couches, seats and sandals as well. How are we to find out the lower and upper parts in a seat? The commentator says that they are to be determined from the position of the tree, whose plank is used in the

making of the seat. In the case of the couch and sandals there is no difficulty about these parts.

Cf. गर्ग—

वस्त्रमुत्तरलांभं तु प्राग्देवं तवधा भवेत् (भजेत्?) ।
त्रिधा दशान्तपाशान्ते त्रिधा मध्यं पृथक् पृथक् ॥
चतुर्षु कोणेषु मुराः पाशान्ते मध्यमे मुराः ।
दशान्ते च नरा भूयो मध्यभागे निशाचराः ॥
राक्षसान् विनिवृत्त्यैव शय्यादिव्यप्ययं विधिः ॥

The metre is *अजाति*.]

लिप्ते मयीमोमयकर्ममार्चविष्टने प्रवृत्ते स्फुटिते च विन्ध्यात् ।
पुष्टं नवेऽस्यास्पतरं च भुक्ते पापं शूलं चाधिकमुत्तरीये ॥ १० ॥

When a cloth is stained with sor (ink), cowdung, silt or any colour, when it is cut, singed or torn, one should know that the effects, whether good or bad, will be full, if the cloth is new; middling, if used for a short time; and almost nil, if it is old. These effects are greater in the case of upper clothes.

[This and the following three verses are in the *इन्द्रवज्र* metre. In the following three verses the author discusses the good and bad effects of different types of stains, cuts etc.

रक्षाक्षसाशोव्यथयापि मृत्युः पुंजन्म तेजश्च मनुष्यभागे ।
भागोऽमराणामप्य भोगवृद्धिः प्रान्तेषु सर्वत्र वदन्त्यनिष्टम् ॥ ११ ॥

A slit or stain in the divisions of *devils* bodes disease or death to the wearer; the same in those of *men* presages birth of a son and brilliance or power; in those of *Gods*, increase of enjoyments; and in the borders it is invariably harmful, according to the sages.

[The author introduces a new element here viz. *pran* or edge, in addition to the nine divisions. Hence a stain or the like in a part of the edge on the four sides is supposed to be very bad.]

कङ्कुलवोल्कलकपोलकाककृष्णादगोमायुखरोष्ट्रसर्पः ।
छेदाकृतिर्नृवत्तभागपापि पुंसो भयं मृत्युसमं करोति ॥ १२ ॥

A slit in the form of a heron, Plava (the Kāraṇḍava duck?), owl, pigeon, crow, bird of prey, jackal, donkey, camel or snake, though appearing in a division belonging to *Gods*, causes a danger bordering on death to the wearers.

[The reader is aware that the marks of some of the inauspicious animals is an evil portent. Hence such slits or stains are inauspicious even in the divisions of *Gods*. Here the word *cheda* should be taken in the sense of other things as well, such as stains. The grammatical form *सर्पः* छेदाकृतिः is faulty as it requires a word, *वृत्त्या*, to be supplied.]

छत्रवज्रस्वस्तिकवर्धमानशीर्षकुम्भाम्बुजतोरणाद्यैः ।
छेदाकृतिर्नृवत्तभागपापि पुंसो विद्यते न विरेण लक्ष्मीम् ॥ १३ ॥

A slit or stain in the shape of an umbrella, banner, Svastika, Vardhamāna, Bilva tree, water-pot, lotus, arch-way etc., though found in a division of *devils*, brings fortune ere long to men.

[*Svastika* and *Vardhamāna* are two kinds of auspicious diagrams (vide L. 2 *supra*). Other auspicious objects are the sacrificial ladle and pit, vase, elephant and horse. These shapes are beneficial even when they appear in the inauspicious divisions belonging to *devils*. They will be extremely beneficial in other parts. This shows that the poet has used the figure of speech, named *धर्मावलि*.]

विप्रमतादय भूपतिवत्तं वरुच दिवाहृदिपावभिलम्भम् ।
तेषु गुणे रहितेष्वपि श्रोतुं नूतनमम्बरमिष्टफलं स्यात् ॥ १४ ॥

A new cloth may be worn with advantage even under unfavourable stars, if it is worn with the permission of revered Brāhmanas, or if it is a gift from the king, or if it is presented on the occasion of a marriage.

[The idea is similar to the one contained in verse 8 *supra*. This verse is omitted in the recent *Vārāṇasī* edition.

Sage *Parāśara* explains at length the effects of damages done to sandals :—

“अथासुभक्षणे उपानच्छेदमुपदेक्ष्यामः । तत्र विंशतिश्छेदाः तेषां सप्त पूजिता विगृहिताः शेषा भवन्ति । अङ्गुष्ठादिवेस्वानरदेशे प्रमक्षितेऽप्युपानस्त्रोलाभं विन्ध्यात् । प्रदेगिन्या स्त्रीवस्त्रलाभम् । मध्यमया वद्यवन्धनम् । अनामिकया मातृभरणं स्वसुप्रव्रजनं च । कनिष्ठिकाया पितृभरणं भ्रातुर्वी । नासातः स्त्रीलाभम् । अङ्गुष्ठाङ्गुलिमूले व्याधिभयम् । तूड्यायां वैमनस्यम् । श्रोत्रायां शिरश्छेदनम् । स्थानवर्धेऽप्युपानधनं प्राप्तिम् । कर्णकाशकचमसग्रे सन्धिच्छेदभयं च । सकले कलहसम्प्रवृत्ति च । पार्श्ववन्धेऽध्वगमनम् । पार्श्वस्थाने बाह्यागमनम् । बाह्यपदमुदच्छेदावभक्षणान् सुहृद्भ्रातृविनाशं विन्ध्यात् । मध्यमस्य विपुलभयागमम् । उत्तमस्य लाभम् । पदमध्ये शोकागमनम् । पार्श्वयोः पार्श्वरोगम्, सकलोपान्दभक्षणे मरणविप्रवायासा भवन्ति ।”

अपि च—

नवासु कलसामग्रमुपभुक्तासु मध्यमम् ।
शुभाशुभं विनिर्देश्य जीर्णसु न भवेत्फलम् ॥
गुरुवृद्धद्विजाचार्यस्नानमङ्गलसेवनात् ।
अशुभानां च मर्यादां तस्माद् दोषात्प्रमुच्यते ॥

इत्युपानच्छेदलक्षणम् ॥

अथ वाससां शुभाशुभैर्प्यत्फलमूचकम् । अकस्मान्मपीकर्ममाञ्जनरुधिरगोमयै-
रुपरागस्तथाशुकीटगोजन्तुभिरवधक्षणं वा दूतं च काष्ठकण्टर्कदाहो वा वह्निना भवति,
तद्विज्ञानलक्षणफलमुपदेश्यामः । यत्र प्राक्पाशं प्रत्यक्पाशं नवधा वस्त्रं विभजेत्
त्रिवंशम् । शंशेषु तेषु कमात्फलनिर्णयः । अर्घ्यहानिः । अर्घ्यागमः । धनक्षयः । स्त्री-
विनाशः । पुत्रपीडा । दुहितुमरणम् । स्वशरीरव्याधिः । व्यसनागमश्चेति अष्टाशु ।
नवमेऽध्वगमनमर्थागमः कर्मसिद्धयश्च । कुम्भादर्णकर्णशकलणस्त्वपदत्रिकूटेन्दुरुचकफलक-
गुह्यतोरणच्छेदमेखलाक्षगुपवेदीयश्चन्द्रधोवत्सास्वस्तिकमस्त्रयध्वंगमनगन्धकारैस्तु क्रमाद्
विपुलोऽर्थागमः । कुक्षिरोगः । श्रोत्रपीडा । विरोधः । छदयगमनम् । अनारोग्यम् ।
व्यरातम् । ऐश्वर्यम् । अभियेकागमः । प्राशितावन्धमयैतगेदारसूर्पसूचोपाशैश्च कङ्काल-
गोणिकाकारैर्मरणम् । हिरवरयसुरगसदृशैः पशुपुत्रधनैश्चर्यापत्तिः । हयगजभगतुलाचट-
काकारैरुद्धारः । प्राग्बलकुटुम्बविनाशाय । पूर्वदक्षिणे नारीणाम् । दक्षिणे सुहृदाम् ।
दक्षिणागरे पत्न्याम् । पश्चिमे श्रेष्ठ्याणाम् । पश्चिमोत्तरे भ्रातृः । अन्धोऽन्धोत्तरे ।
पूर्वोत्तरे मध्यमस्य पूर्वं सर्वसम्पदाम् । अपि च—

विशोणितं तु यद्वस्त्रं विनश्येच्छेदमशुभम् ।
विशोणितं तु यच्च स्यादमर्थाय विनिर्दिशेत् ॥
नवे वस्त्रे यथोक्तं स्यात् कलं जीर्णं तु नैप्पते ।
न रत्नो न पुनर्घोते न स्वयं दुग्धपाटिते ॥
विलक्षणं त्यजेद्वस्त्रं समच्छेदमसङ्गफलम् ।
विशोणितं तु यद्वस्त्रं कुयद्विद्विजाचनम् ॥
जपहोमोपवासाश्चेत् तथा नाप्नोति किल्बिषम् ॥

धामरलक्षणम् ॥ ७२ ॥

Chapter LXXII—Signs of Chowries

वेवैरचमयः किम वात्तहेतोः सृष्टा हिमवताधरकच्छरेषु ।

आशीतवर्णाश्च भवन्ति तासां कृष्णाश्च साङ्गुलमयाः सिलाश्च ॥ १ ॥

It is said that the camara deer were created in the Himalayan caves by the Gods for the sake of their hairs. The hairs growing on their tails are pale yellow, black and sometimes white.

[The commentator seems to suggest that the colour of the hair on the body of the camara deer is pale yellow or black, while that of the tail white also. It may also mean that on the tail there are clusters of hair of all the three colours.]

In the second half of the verse the subject धामः hair, is not mentioned, but understood. This verse and the following two and the last one are in the इन्द्रश्वा metre, while the 4th is in उज्जालि and the 5th in रघोदता.]

स्नेहो द्रवत्वं बहुबालता च वेशाद्यभस्यास्थिनिबन्धनत्वम् ।

शोभस्त्वं च तासां गुणसम्पदुक्ता विद्वाननुत्तानि न शोभन्तानि ॥ २ ॥

The excellences of the chowries are said to be glossiness, tenderness, density of the hair, brightness, being connected with a slender bone, and whiteness. Those that are pierced, small or broken off (bare) are inauspicious.

[The word वेशाद्य is construed by Utpala as भिन्नलता परस्परमश्लेषश्च meaning purity and being not joined together. The word तासां refers literally to the Camaris, no doubt; but actually the author means the chowries or camaras, because he uses the neuter gender at the end viz. शोभन्तानि.]

अध्वर्ध्वहस्तप्रमितोऽस्थ दण्डो हस्तोऽयवार्त्तिसमोऽयवाऽन्यः ।

काष्ठाच्छुभत् काञ्चनरूपगुणावर्त्तश्च सर्वश्च हिताय राज्ञाम् ॥ ३ ॥

The handle of the chowrie should measure one-cubit and a half, or one cubit, or at least one small cubit (which is equal to the length of the fore-arm with the fist closed). One made of auspicious

wood, coated with gold or silver, and bedecked with all kinds of gems, would become beneficial to kings.

[Utpala says according to some, *Aratni* is a cubit upto the little finger.]

In the next verse the colours of the handle for different classes are given.

मध्यातपद्माङ्कुशवेत्रचापवितानकुन्तद्वज्रचामराणाम् ।

व्यापीतन्त्रीमद्यकुण्डलवर्णा वर्णक्रमेणैव हिताय दण्डाः ॥ ४ ॥

The handles of clubs (sticks?), umbrellas, goads, staffs (canes), bows, canopies, spears, banners and chowries of the four classes beginning with the Brāhmaṇa would be favourable to them, if their colours are yellow, red, the colour of honey, and dark respectively.

[Utpala says about the colours: तन्त्रीवर्णाः पीतलोहितः छद्विधाणाम् । However sage Garga says it is red. Look at his careless expression: पीतवर्णं द्विधाय प्रणस्तय । He ought to have said 'पणस्तय'.

Of. गर्ग—

विप्राणां पीतवर्णः स्यात् क्षत्रियाणां तु लोहितः ।

क्षत्र्याणां पीतवर्णश्च शूद्राणाममितप्रभः ॥

दण्डः शुभ्रप्रबो ज्ञेयो यष्टिश्छवाङ्कुशादिषु ॥

सातुभूधनकुलक्षयावहा रोगमृत्युजननाश्च पर्यभिः ।

दृषाविभिद्विकविधितः क्रमाद् द्वादशान्तविरतः समैः कलम् ॥ ५ ॥

The above-mentioned objects (viz. clubs, umbrellas etc.) with an even number of joints or knots i.e. two, four, six, eight, ten and twelve, cause loss of (1) mother, (2) lands, (3) wealth and (4) family, (5) disease, and (6) death respectively.

[According to the commentator the joints are of the handles. Of course in many cases, like the umbrella, the handle alone can have joints. In the case of *Kunta*, probably we may have to take the entire wooden body as its handle.]

यात्राप्रसिद्धिद्विपतां विनाशो लाभाः प्रभूतः वसुधामभश्च ।

वृद्धिः पशूनामविवाञ्छिताप्तिरव्याल्लेख्युन्मेषु तदोश्वराणाम् ॥ ६ ॥

If the joints are odd, viz. three, five, seven, nine, eleven and thirteen, the beneficial effects accruing to the owners will be (1) success of the journey (or of the expedition), (2) destruction of

enemies, (3) enormous gains, (4) acquisition of lands, (5) increase of cattle-wealth (or domestic animals), and (6) attainment of desired objects respectively.

[This shows that an odd number of joints is favourable. Beyond thirteen all odd numbers are good and even ones bad. Here the commentator suggests that the joints refer to the whole body of the objects, as he says दण्डादीनां स्वामिनां etc. which means वष्टपादीनां etc.]

छत्रलक्षणम् ॥ ७३ ॥

Chapter LXXIII—Signs of Umbrellas

निचितं तु हंसपक्षैः कृकवाकुमयूरसारसानां वा ।
 शोकूल्येन नखेन तु समस्ततश्छादितं शुद्धतम् ॥ १ ॥
 मुक्ताफलैरुपचितं प्रसम्बमात्मावितं स्फटिकमूलम् ।
 षड्दहस्तशुद्धहंसं नखपर्वनगैरुपचर्यं तु ॥ २ ॥
 दण्डार्धविस्तृतं तत् समावृतं रत्नमूपितमवयम् ।
 नृपतेस्तदातपत्रं कल्याणपरं विजयदं च ॥ ३ ॥

A white umbrella of the following description becomes excellent and brings all-round happiness (prosperity) and victory to a king : It should be filled (decorated) with the feathers of swans, cocks, peacocks or cranes; it should be covered all round with a fresh, white silken cloth. It must be adorned with pearls and have garland of pearls suspended all round from its edges; the bottom of its handle is made of crystal; the rod made of a single wooden piece, is to be six cubits in length, and covered with pure gold, having nine (or seven) joints. The diameter of the umbrella should be three cubits. Its joints should be well-knit all over and it should be adorned with gems.

[The expression नखपर्वनगैरुपचर्यं is explained by Utpala as consisting of a single rod having nine or seven joints. He takes नख to represent the number seven. Sage Garga is equally ambiguous. It could as well be interpreted thus : made of a single, excellent timber (i.e. auspicious tree), having nine joints: Here नख is to be taken in the sense of a tree.

Cf. गणं

हंसकुलकुटपक्षैश्च मायूरीः सारसैस्तथा ।
 निचितं पटसञ्छन्नं शुद्धतं मुक्ताफलान्वितम् ॥
 छत्रं स्फटिकमूलं यत् तत्र दण्डं तु षट्करम् ।
 कारयेद्धेमसञ्छन्नं नखपर्वनशान्वितम् ॥
 हस्तत्रितयविस्तीर्णं रत्नमालामिरन्वितम् ।
 तदातपत्रं नृपतेः कल्याणविजयावहम् ॥

युवराजन्पतिपत्न्योः सेनापतिदण्डनायकानां च ।

दण्डोऽर्धपञ्चहस्तः समपञ्चकृतोऽर्धविस्तारः ॥ ४ ॥

The rod of the umbrella belonging to a yuvarāja (heir-apparent) queen, commandant of the army and a general is $4\frac{1}{2}$ cubits in height and 22 cubits in extent or diameter of the cloth.

The different subdivisions of an army are enumerated and defined in the *Mahābhārata* :

एको गजो व्यश्वर्चको नराः पञ्च पदातयः ।

त्रयश्च सुरगास्तज्जैः पतिरित्यभिधीयते ॥

पतिस्त्रिगुणा सेनामुखम् । तन्त्रिगुणं गुल्मः । स त्रिगुणो गणः । स त्रिगुणो बाहिनी । सा त्रिगुणा घृतना । सा त्रिगुणा चमूः । सा त्रिगुणा जनीकिनी । दधानीकिनी जलोहिणी । (Ksīrasāmin under 81-82 Amara II. 8).

अन्येषामुष्णघ्नं प्रसादपट्टं विभूषितशिरस्कम् ।

ध्यातम्बिरत्नमालं छत्रं कार्यं तु मायूरम् ॥ ५ ॥

The umbrella for other officers of state should be formed with peacock feathers so to ward off the Sun's heat, and having wreaths of gems hanging all round, its top being surmounted by a golden crown of the type intended for royal proteges.

For *Prasādapatta* see XL 3 *supra*. The author could have taken up this and the previous chapter as well as LXXIX soon after chapter L for better effect.

अन्येषां तु नराणां शीतातपवारणं तु चतुरस्रम् ।

समवृत्तवण्डयुक्तं छत्रं कार्यं तु विप्राणाम् ॥ ६ ॥

The umbrella of ordinary citizens should be of a square form, capable of warding off cold and heat. That of Brāhmanas should have a cylindrical rod.

Probably the author intends to convey the idea that the rod also should be square. In the case of Brāhmanas, however, the rod (and the umbrella?) should be cylindrical. From the text it cannot be made out that the umbrella of Vipras is to be circular. The commentator's explanation viz. 'विप्राणां ब्राह्मणानां समवृत्तं समन्ततः परिवर्तुं स दण्डयुक्तं छत्रं कार्यमिति' makes no sense, unless we combine परिवर्तुं with the following word into a compound as परिवर्तुं दण्डयुक्तं. As we are not given the opinions of ancients, we have to leave this as a moot point.

स्त्रीप्रशंसाध्यायः ॥ ७४ ॥

Chapter LXXIV—Praise of Women

This and the following chapter could have been introduced more befittingly after LXX. Here the poet strays into the realm of pure epic poetry where erotics find full expression. This chapter can be ranked with the वृङ्गार कवक of भर्तृहरि, चौरपञ्चाशिका of बिल्हण etc. It was probably the author's intention to give something pleasing, as a relief, to the reader who must be tired as a result of studying many technical subjects in this work. After all the sentiment of Śṛṅgāra is the most delightful of all, परः शृङ्गारो रसः

जये परिध्याः पुरमेव सारं पुरे गृहं तपनि चक्रवैः ।

सत्राणि शय्या शयने वरा रक्षो रत्नोऽवसा राज्यमुद्धय सारः ॥ १ ॥

Of the whole country that has been conquered the most essential part is the *one* city (i.e. the capital); in the city the most important part is a mansion; and in the mansion it is the bed-chamber that is the most desirable part; and even there the most beautiful thing is the couch, where on a charming damsel, bedecked with gems and gold ornaments, is the essence, the core of the happiness accruing from the rulership of a kingdom.

[This description of feminine excellence is on a par with what Bhartṛhari says, 'अथरगधु धपुनां नागवन्तः दिवन्ति and Kālidāsa, किमिव हि मयूरानां मण्डनं नाङ्गतीनाम् and सुन्दरदाशेय धातुः. This verse contains the figure called मारालङ्कार. This and verse 6 are in उज्जलि metre.]

रत्नानि यिसूपयन्ति योषा भूष्यन्ते वनिता न रत्नकान्त्या ।

चेतो वनिता हरन्त्यरत्ना नो रत्नानि विनङ्गनाङ्गसङ्गम् ॥ २ ॥

Damsels beautify gems and are not at all adorned (made more charming) by lustrous gems. For, they captivate the heart even without the aid of gems; but the gems do not, without their association with the limbs of charming maidens.

[The last quarter may also be interpreted thus : There are no gems (excellent things) apart from union with damsels *par excellence*. The figure of speech is called व्यतिरेकालङ्कार. Likewise says Kālidāsa :

प्राभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।

उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥

Of. शक्तिभट्ट—यस्य नैसर्गिकी शोभा तत्र संस्कारमर्हति

कः कलां शशिनो माष्टि कीस्तुभः केन रज्यते ॥

The metre is चर्चविराट्, an *Ardhasamanjita*.]

वाकारं विनियूहतां रिपुबलं जेतुं समुत्तिष्ठतां

तन्त्रं चिन्तयतां कृताकृतशतव्यापारशाखाकुलम् ।

मन्त्रिप्रोक्तनिवेदिनां श्रितिभूजामासङ्किनां सर्वतो

दुःखाम्भोनिधिवर्तिनां पुण्ड्रलङ्घः कान्ताहमालिङ्गनम् ॥ ३ ॥

The embrace of the beloved alone affords a bit of happiness to kings who have to suppress their feelings, who strive to vanquish the army of their enemies, who deeply ponder over the diplomatic procedure (viz. political expedients) which is replete with the ramifications of hundreds of steps that have been already taken as well as those not taken, who act upon the advice tendered by their ministers, who apprehend danger from every quarter (i.e. suspect everybody), and who are consequently plunged in the ocean of misery.

[This too is a fine example of good poetry. A good wife is considered by poets and scholars a safe boat to cross the ocean of worldly existence which is infested with the sharks and whales of all kinds of miseries and troubles. This is more so in the case of kings as 'uneasy lies the head that wears the crown.' Great kings like Śrīrāma are ranked among *Dhīrodātta* heroes, who are अतिगम्भीर very dignified and unruffled. For this quality see चूर्ण 1. 20 :—

तस्य संवृतमन्त्रस्य गुदाकारैर्द्वितस्य च ।

फलानुमेयाः प्रारम्भाः संस्काराः प्राक्तना इव ॥

Or a verse quoted in Daśarūpaka as instance of *Dhīrodātta* :

आहूतस्याभिषेकाय विमृष्टस्य वनाय च ।

न मया लक्षितस्तस्य स्वल्पोऽप्याकारविभ्रमः ॥

Tantra consists of the application of the six Guṇas, Sandhi, Vighraha, Yāna, Āsana, Dvaidha and Āsraya. We are reminded of सर्वाकारकृतव्ययः कथमपि प्राप्नोमि नो निर्वृतिम् of the *Mudrārākṣasa*. Note also *Bhāṭṭaravi*'s dictum हितान्न यः सङ्गृह्यते स किमप्रभुः It is a fact that those who occupy very high positions are always afraid of everybody including their own sons and kinsmen. See what the great Śaṅkarācārya says : पुत्रादपि घनमाणां भीतिः सर्वत्रेयां विहिता नीतिः

The metre is शाङ्गलविक्रीडित.

क्षुतं वृष्टं स्पृष्टं स्मृतमपि नृणां ह्यादजननं
न रत्नं स्त्रीभ्योऽन्यत् बवचिदपि कृतं लोकपतिना ।
तवयं धर्मयो मुतविषयसौख्यानि च ततो
गृहे लक्ष्म्यो माय्याः सततमबला मानविभवैः ॥ ४ ॥

Nowhere has the creator designed any gem other than women. For, this gem gives delight to men, when it is heard of, seen, touched or even remembered; for its sake are done meritorious deeds, and wealth amassed; and from that alone do men derive worldly pleasures and offspring. Such women are indeed the Goddesses of fortune living in mortal abodes. Hence they ought to be honoured always with respect and wealth.

[This idea is derived from Manu's statement, 'यव नायेस्तु पूज्यन्ते रम्यं तस्य देवताः'. We come across a similar idea in the *Mahābhārata* : 'पालिका निगृहीता न स्त्री श्रीर्भवति परमिव'.

[The metre is *शिवरिणी*.]

येऽप्यङ्गनानां प्रवदन्ति दोषान् वरायमार्गेण गुणान्विताय ।
ते बुज्जना मे मनसो वितर्कः सङ्गाववाक्यानि न तानि सेषाम् ॥ ५ ॥

It is my conviction that those, who, as a result of their following the path of renunciation or dispassion, overlook the virtues of women and wax eloquent on their flaws, are indeed wicked and cynical. For, they do not mean what they say.

[This verse is in line with Kālidāsa's line

परीपपुष्याधिकसौकुमार्यो बाहू लदीषाविति मे वितर्कः ।

It is true that people who aspire for spiritual progress shun women's company. There is a verse which depicts woman as a veritable demoness तारी प्रत्यगराजसी. Our author is of opinion that such expressions are the outcome of a defeatist mentality. For ascetics, no doubt, her company is repugnant as stated by the great poet : प्रत्यपि नृतामपि तां समायेः and स्त्रीलभिकं परिहृतुं विच्छन्. In the *Vikramorviya* the same poet ridicules ascetics in relation to feminine beauty :

वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निमग्नो प्रमवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥

This verse as well as 17 and 20 are in the *इन्द्रवज्रा* metre.]

प्रकृतं सत्यं कतरोऽङ्गनानां दोषोऽस्ति यो नावरितो मनुष्यः ।
शाष्टर्चेन पुम्भिः प्रमदा निरस्ता गुणविक्रान्ता मनुजान् चोक्तम् ॥ ६ ॥

Please tell me the truth, what great fault is there in women that has not been committed already by men? Men have traduced women as impudent (or, men have outstripped women in impudence

or, men have spurned women owing to their own obduracy). They are indeed superior to men in respect of merits. And the following are Manu's statements on this point,

सोमस्तासामदाच्छीवं गन्धर्वः शिञ्जितां गिरम् ।
अग्निश्च सर्वमक्षितं तस्मान्निष्कसमाः स्त्रियः ॥ ७ ॥

The Moon gave them i.e. women, purity or cleanliness; *Gandharva*, cultured and sweet speech; and the Fire, the capacity to digest all sorts of food. Hence women are like unto pure gold.

[The following Mantra is the basis for Manu's statement:—

सोमः प्रथमो विविदे गन्धर्वो विविद उत्तरः ।
द्वितीयां अग्निष्टे पतिस्त्वतीयस्ते मनुष्यजाः ॥

On the first night after marriage the bride is taken charge of by Soma, on the second by Gandharva and on the third by Agni. This verse of Manu suggests woman's intrinsic purity, sweet words and good digestion.]

ब्राह्मणाः पावतो मेध्या गवो मेध्याश्च पृष्ठतः ।
अजाश्वा मुखतो मेध्याः स्त्रियो मेध्यास्तु सर्वतः ॥ ८ ॥

Brāhmanas are pure through their feet; cows, through their back; goats and horses, through their mouth or face; and women are pure throughout the body.

[This shows the superiority of women over all other beings including Brāhmanas. It may be for this reason that the feet of Brāhmanas are worshipped. Hence the saying :

पुनन्तु मां ब्राह्मणपादपांसवः ।]

स्त्रियः पवित्रमनुलं नेता दुष्यन्ति कहिवित् ।
धासि मासि रजो ह्यासां दुष्कृतान्यपकर्षति ॥ ९ ॥

Being uniquely pure, women are never defiled. For, the menses remove their blemishes every month.

जामयो यानि गेहानि शपन्त्यप्रतिपूजिताः ।
तानि कृत्याहतानोव विनश्यन्ति समन्ततः ॥ १० ॥

Those houses (or families) that are cursed by respectable women (or daughters-in-law) as a result of their being not treated honourably, will utterly perish, as if destroyed by witch-craft.

जाया वा स्याज्जननी वा सम्भवः स्त्रीकृतो नृणाम् ।
हे कृतघ्नास्तयोनिनां कुर्वतां वः कुतः शुभम् ॥ ११ ॥

Whether it is the wife or the mother, men are brought into existence only by women. What good can you expect, O ungrateful men, from censuring them ?

[Utpala quotes the Vedic authority for the word जाया:—"तज्जाया जाया भवति यदस्यां जायते पुत्रः" and "अज्ञादज्ञात्सम्भवसि हृदयादभिजायसे । आत्मा वै पुत्रनामासि त्वं जीव शरदां णतम् ।"] This Vedic quotation proves that the wife is the vehicle for the re-emergence of oneself in the form of a son. It is for this reason that she is called *Jāyā*. Manu's idea is that man ought not to denigrate women, having sought their help to be their mothers for their reappearance in their own form and in that of their son. It would be an act of sheer perfidy.]

दम्पत्योऽर्थ्युत्क्रमे शोषः सप्तः शास्त्रे प्रतिव्यक्तः ।
नरा न समवेक्षन्ते तेनात्र वरमङ्गनाः ॥ १२ ॥

It has been laid down in *Dharmasāstras* (codes of conduct) that the offence of both husband and wife will be equal, if both go astray. But men pay no heed to their sins, (while women do). Hence women are superior in this respect.

[Vide the following rule :

न हीदृशमनामुष्यं यथान्यस्त्रीनिषेवणम् ॥]

बहिर्लोम्ना तु धम्मासात् वेष्टितः खरचर्मणा ।
शरातिक्रमणे भिक्षां देहीत्युक्त्वा दिशोऽव्यति ॥ १३ ॥

A man guilty of going astray in matters sexual will be absolved of the sin by begging alms for six months, wearing a donkey's hide with its hair exposed.

न शक्तेनापि वर्धणामपैति मदनशयः ।
तत्राशक्त्या निवर्तन्ते नरा धैर्येण घोषितः ॥ १४ ॥

Even after a hundred years men's sexual craving does not subside; but they refrain from the act because of their physical incapacity, whereas women do so by conviction and courage.

[Here Bhaṭṭotpala gives some queer expressions and unintelligible statements : घोषितः पुनर्धैर्येण घृष्टत्वेनैव निवर्तन्ते, (If it is घृष्टत्वेनैव it is correct). अनेन स्त्रीणामभिजायशीलतायाश्चायं प्रदर्शितं भवति । He should have stated : स्त्रीणां चिन्त्रियमयमः प्रदर्शितो भवति ।]

अहो घाष्टधर्मसाधूनां निन्दतामनघाः स्त्रियः ।
मुष्णतामिव चौराणां तिष्ठ चौरैरिति जल्पताम् ॥ १५ ॥

How bold or impudent are the immoral fellows that slander blameless women ! They are like the thieves actually found stealing and yet crying—"Thief, stop !"

[The above statements of Manu, the Law-giver, amply proves his great regard for woman who was treated with respect in ancient times. He has given a fine simile which explains that man is the sinner and yet he blames woman. This is similar to a henpecked and cowardly man, who being beaten by the wife inside the house, shouts "Will you repeat the offence ?" in order to fool those that are standing outside.]

पुरुषश्चटुस्तानि कामिनोनां कुर्वते यानि रहो न तानि पश्यात् ।
मुहुतजतयाङ्गना यतामूनवपूह्य प्रविशन्ति सप्तजिह्वम् ॥ १६ ॥

A man does not resort to the same coaxing words and pleasing actions after he comes to know of their minor lapses, as he used to do before in privacy with his sweet-hearts; whereas the latter embrace their dead husbands out of gratitude for the good turns done unto them, and enter their funeral pyre.

[This too shows woman's superiority over man. In the days of Varāhamihira the *Sūta* custom was in vogue. However poet Bāṇa condemns it.

The metre is *घोषच्छन्दः*]

स्त्रीरत्नमोगोर्जस्ति नरस्य यस्य निःस्वोऽपि सम्प्रत्यवनीश्वरोऽसौ ।
राज्यस्य सारोऽशनमङ्गनाश्च तुल्यानवोद्दीपनवाह शेषम् ॥ १७ ॥

A man who enjoys the gem of a damsel is for the time being, (or, to me) a king, though he may be very poor. For, the quintessence of a kingdom consists of dainty food and damsels; and all else is only fuel for kindling the fire of greed.

[The other reading in the place of सम्प्रति is मां प्रति. However, the Vārāṇasya edition has printed it as सम्प्रति. Being a Sahyādaya and a poet the author is right in giving expression to the sentiment that is on a par with Vālmiki's: तैलोज्यराज्यं सकलं सीताया नाप्नुयात्कलाम् ।]

कामिनीं प्रथमयौवनान्वितां मन्दबलमुक्षुपोद्दितास्वनाम् ।
वत्तनीं समवतन्व्य या रतिः सा न क्षातुमवनेऽस्ति मे मतिः ॥ १८ ॥

It is my firm conviction that the erotic bliss that is derived

from embracing a loving damsel in the prime of youth, with swelling bosoms, and murmuring sounds that are gentle, sweet, tender and suppressed, cannot be had even in the Creator's Heaven—*Brahmaloka*.

[Vedāntins say that the bliss of Brahman or self-knowledge is indescribable, but the poet, who rises here to the height of Śṛṅgāra-description, opines that Brahmanānda is nothing before this erotic experience. We have already seen Bhartṛhari's encomium. In this connection a verse attributed to the Paṇḍitarāja Jagannatha seems to be apt. That is :

यवनो नवनीतकोमलाङ्गो ययनीये यदि नीयते कदापि ।

अयनीतलमेव साधु मन्ये न वनी भाषवनीं विनांदहेतुः ॥

The metre is *śloka* in this and in the following verse.]

तत्र देवमृत्तिसिद्धचारुर्गन्धमानपितृसेवसेयनात् ।

भूत धातृभवेनेति किं सुखं यद्रहः समयलम्ब्य न स्त्रियम् ॥ १६ ॥

Tell me what pleasure is there in the world of Brahman other than the service of the *Manes* and other worshipful Beings rendered by the Gods, Sages, Siddhas and celestial bards, and which cannot be experienced by embracing a damsel in solitude.

[The commentator explains the second quarter thus : गन्धान् पृजनीयानां मानपितृणां पूजकानां सेवयानां च सेयनाद् उपासनात्... Is there a class of *manes* who are called *Mānapitṛaḥ*? I prefer to take it as मान्यमानाः पितरः.]

आत्मकोटान्तमिदं निबद्धं पुंस्त्रीप्रयोगेन जगत्समस्तम् ।

बीजाय का यत्र चतुर्मुखस्त्रीशोऽपि सोमाद्गमितो युयत्सा ॥ २० ॥

This entire universe, right from the creator (*Hiranyagarbha*) to the smallest worm, is born of the union of the male and female. So why should any body feel ashamed of it, when even the lord Śiva was forced to have four faces on account of His longing ■ have a look at a maiden ?

[The Purāṇic story relating to the Lord's assuming four faces is explained thus by the commentator :— Once the celestial courtesan *Tilottamā* was perambulating the Lord, on whose lap was seated *Pārvatī*. In order to enjoy the matchless beauty of the damsel He assumed four faces on all sides so that *Pārvatī* might not detect the Lord's longing for another damsel's beauty.

The moral that the author wants to emphasize is that sexual activities are not bad if they are channelized and kept within permitted bounds. That is why the Lord says in the *Gītā*:

धर्माधिक्ये भूतेषु कामोऽस्मि भरतर्षभ ॥ (VII-11)]

सौभाग्यकरणम् ॥ ७५ ॥

Chapter LXXV—Winning of Affection

जात्यं मनोभवसुखं सुभगस्य सधं-

सामासमात्रमितरस्य मनोविशोगात् ।

चित्तेन भावयति वृत्तयस्तपि यं स्त्री

गर्भं विधत्ति सदां पुंस्यस्य तस्य ॥ १ ॥

The man who captivates the heart of damsels enjoys all kinds of erotic pleasures of a high order, while one who is not attractive gets only sham pleasures because the woman's mind is not fixed on him. A woman develops a focus similar to the man whom she intensely thinks of at the time of coitus, though she may be far off from him.

[The author expresses here a psychological problem: If the man is highly attractive, the woman in sexual union concentrates all her mental powers on him. Consequently the focus takes all the features and qualities of the man. On the other hand, a woman might think of some other man, who is far away and who, in her eyes, is very handsome. The rule enunciated here is emphasized and insisted upon in the spiritual sphere. Vide the *Bhagavadgītā*—

यं यं वापि स्मरन्भावं त्यजत्यन्ते फलेदरम् ।

तं तमेवैति कोन्तेय सदा तद्भावभावितः ॥ (VIII. 6)

Our author expresses this idea in verse 4 below. This is analogous to the *Bhramarakīṭanyāya*. See also LXXVIII 14 *infra*.

The metre of this and verses 3 and 4 is *vaṃśastitambā*.]

भङ्क्त्वा काण्डं पादपस्योत्तमूर्ध्वा बीजं वास्यां नान्यतमेति यद्वत् ।

एवं ह्यात्मा जायते स्त्रीषु यूयः कश्चित्तस्मिन् क्षेत्रयोगाद्विशेषः ॥ २ ॥

Just as a branch cut off from a tree or a seed planted in the soil does not change its nature i.e. does not grow into a different tree, even so is the soul reborn in women. But as a result of the influence of the soil or mother, slight difference does occur in the fruit or child.

[This topic is discussed in the *Mahābhārata*, where Bhīṣma

says that the man is the seed and the woman the soil. So also : 'अस्मा माता पितुः पुत्रो येन जातः स एव सः ।' The poet employs good, elegant language and figures in these descriptions.

The metre is *कासिकी*.]

आत्मा सहति मनसा मन इन्द्रियेण
स्वार्थेन चेन्द्रियमिति क्रम एव शीघ्रः ।
योगोऽयमेव मनसः किमगम्यमस्ति
यस्मिन्मनो व्रजति तत्र गतोऽयमात्मा ॥ ३ ॥

The soul combines with the mind, the mind with the senses, and the senses with their respective objects. This takes place in quick succession. The connection being such (i.e. so strong and intimate), is there anything unattainable for the mind? And with the mind goes, thither goes the soul too!

[In ordinary human beings the mind and soul appear to be inseparably bound together. Only yogins can find out and stop the evil activities of the mind. In the *Kāthopaniṣad* (III-3) Yama teaches the young *Naciketas*, "Know the Soul to be the master of the chariot; the mind the reins; the intellect the charioteer; and the objects the goal." Vide the *Gītā* III 40, 42 :—

इन्द्रियाणि मनो बुद्धिरस्याधिष्ठानमुच्यते ।
एतैर्विमोहयत्येष ज्ञानमावृत्य देहिनम् ॥
इन्द्रियाणि पराण्याहुरिन्द्रियेभ्यः परं मनः ।
मनसास्तु परा बुद्धिर्यो बुद्धेः परोस्तु सः ॥

Kālidāsa too expresses similar ideas when he says, "मनोऽद्यानामपतिं विद्यते ।" Before him Sage Vālmīki had said, "मनो हि हेतुः सर्वेषामिन्द्रियाणां प्रवर्तने ।" The Indriyans are ten in number as stated below :

पायूपस्थं हस्तपादं वाक्तरुचिर्वात्र पञ्चमी ।
पञ्च कर्मेन्द्रियाण्याहुर्मनः षष्ठानि तानि तु ॥
श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चेति पञ्चमी ।
पञ्च बुद्धीन्द्रियाण्याहुर्मनः षष्ठानि तानि तु ॥

आत्मायमात्मनि गतो हृदयेऽतिसूक्ष्मो
ग्राह्योऽवलेन मनसा सतताभियोगात् ।
यो यं विचिन्तयति पाति स तन्मयत्वं
यस्म दतः सुखमेव गता युवत्यः ॥ ४ ॥

The soul which is extremely subtle is immersed in the Supreme

Soul in the region of the heart (*Hṛtpuṇḍarīka*—Heart-lotus). Such a soul should be comprehended or realized by a steadfast mind through constant practice. Since a person attains the nature of one whom he constantly thinks of, young women are mentally attached to their beloved ones.

[The author makes a highly significant statement which is well known in Vedāntic circles: In the *Kāthopaniṣad* it is stated thus :

"अङ्गुष्ठमात्रः पुरुषो मध्य आत्मनि तिष्ठति ।
ईशानो भूतभव्यस्य न ततो विजुगुप्सते । एतद् वै तत् ॥" (IV-12)

Vide the *Gītā* VIII 8-12. Advaitins maintain that the Ātman is to be realized by one's own self. This shows that our author was a subscriber to that school of philosophy. *Kālidāsa* too expresses a similar idea in "आत्मनाकात्म्यतोऽयम् ।" The mystic seat of the soul is said to be *Daharākāśa* inside the heart. In the *Upaniṣads* there is an enchanting description of this seat :

पद्मकोणप्रतीकं हृदयं चाप्यधोमुखम् ।
अधो निष्ठया विलस्यन्ते नाम्नागुपरितिष्ठति ॥
ज्वालमानाकुलं पाति विश्वस्यापसर्गं महत् ॥

The commentator interprets this verse appropriately thus :

अयमात्मा कर्मात्मा चिद्रूपो जीव आत्मनि परमात्मनि गतः स्वसत्तायां बोधकः स्थितः कर्ता जाता च सभ्यतः । न च हृदये । तथा च—

नामैक्यं विलसति च कण्ठाग्रस्तात् पङ्कजगुलम् ।
हृदयं तद्विजानीयाद्विश्वस्यायतनं महत् ॥

Here too we can remember appropriately the *अमरकीदृश्याय*. The figure of speech is termed *चप्यनिष्ठ*. The third line represents a general maxim in philosophy and psychology. "ब्रह्मविद् ब्रह्म य मयति" is a statement that corroborates our author's dictum.

Kālidāsa too echoes the same idea through the following statements :—

आशावन्धः साहयति and

आशावन्धः कुसुमसदृशं प्रायशो ह्यङ्गवानां
सद्यःपाति प्रणयितृदयं विप्रयोगे रुषद्भि ॥ (मेघ०)]

दाक्षिण्यमेकं मुमुगत्वहेतुविद्वेषणं तद्विपरीतचेष्टा ।
मन्त्रोषघातैः कुहकप्रयोगैर्भवन्ति दोषा बह्वो न शर्म ॥ ५ ॥

A favourable attitude or courtesy is the sole cause of winning the affection of the opposite sex; a contrary conduct produces aversion. Charms, potions and such other quack remedies produce only many harmful effects and not happiness.

[Many a time conjugal happiness is marred by the obduracy or non-adaptability of the partners. Here the author gives a piece of good advice to such people. There are some who administer certain drugs to the party that does not respond to the love of the other. Our author strictly forbids such artificial means of winning affection. This verse, 8 and 10 are in *Uṣṇas* metre.]

हाल्लभ्यभाषाति विहाय मानं दोर्भाग्यमापादयतेऽभिमानः ।

कृच्छ्रेण संसाध्यतेऽभिमानो कार्वाण्ययत्नेन वदन् प्रियाणि ॥ ६ ॥

Man becomes the idol of woman by giving up arrogance; pride produces repulsion. A haughty person is able to accomplish his tasks with great difficulty, whereas one speaking sweetly does them easily.

[This verse is an excellent *gūḥyāni* giving sound advice to the man of the world in his everyday life. People not knowing how to speak properly fail miserably in life in spite of their other qualities. That is why it is said : *वपने न क्षिप्रता*.

Vide *Maṇu* :-

मर्त्यं ब्रूयात् प्रियं ब्रूयाच्च ब्रूयात्स्वयमप्रियम् ।

प्रियं च नानृतं ब्रूयादेव धर्मः सनातनः ॥

Ācārya Daṇḍin puts this idea quite aptly thus!

गीर्णोऽकामधुक्का सम्यक् प्रयुक्ता स्मर्यते बुधैः ।

बुधप्रयुक्ता पुनर्गोस्वं प्रयोक्तुः सैव शंसति ॥

The metre in this, 7 and 9 is *Uṣṇas*.

तेजो न तद्धत् प्रियसाहसत्वं वाक्यं न चानिष्टमसम्प्रणीतम् ।

कार्यस्य भवान्तामनुदता ये तेजस्विनस्ते न विकल्पना ये ॥ ७ ॥

It is not valour to be fond of rash deeds; nor to speak harsh words that are generally uttered by the ignoble. Those who are not arrogant even after accomplishing their task are really valorous, and not those that are boastful.

[This reminds us of a famous verse that describes the qualities of a virtuous man : "One who is good ■ those that harm him is really virtuous." Similarly Bāṇa describes the evil qualities of rich people

or upstarts (see *Sukanāśopadeśa*). This verse too can rank among the *Subhāṣitas* of Sanskrit language. The commentator's explanation of compounds looks some times rather funny. He explains *प्रियसाहसत्वं* as *प्रियं यन्न वस्तुनि साहसत्वं न तत् तेजः ब्रूंगारो भवति* ।

In the first place the compound is wrongly explained and in the second, *तेजः* is construed as *बुद्धिगार* which is utterly wrong. The correct method would be : *प्रियं साहसं यस्य नः विस्साहसः, तस्य भावः प्रियसाहसत्वम्*. It is our experience that astrologers are generally not strict about their language. The author says that great men never boast, but do their work quietly and even after success do not get elated.]

यः सार्वजन्यं सुमगत्वमिच्छेद् गुणान्स सर्वस्य वदेत्परोक्षम् ।

प्राप्नोति दोषानसतोऽप्यनेकान्परस्य यो दोषकथां करोति ॥ ८ ॥

One who wishes for universal love or popularity should express others' virtues behind their back, while one giving expression to others' faults comes to have many troubles, even though the faults may be real.

[Sometimes people pride themselves on exposing the wickedness of others. Here our author sounds a note of warning in that constant references to crimes and offences committed by bad characters tend to undermine the man's spiritual peace.

Uṣṇas takes *सर्वः* in the ablative. It means 'troubles from the wicked'. It may also be taken as an adjective of *दोषान्*. In that case the meaning would be : The speaker gets many unmerited charges. *अनलो दुर्बन्तापि परस्व* ■ another construction. *Never speak ill of others, especially behind their back* is a golden precept which makes the author look like the sages who have laid down moral codes. The word *सार्वजन्यं* is grammatically unsound according to the *Vārtika* under *Pāṇini* V. 1-9. The correct form is *सार्वजनिकम्* or *सार्वजन्यम्*.

सर्वोपकारानुगतस्य लोकः सर्वोपकारानुगतो नरस्य ।

कृत्वोपकारं द्विषतां विपत्सु वा कोतिरल्पेन न सा शुभेन ॥ ९ ॥

The whole world renders help to a man who is ever engaged in helping the people. The fame that is won by helping enemies in their distress cannot be acquired by a small measure of religious merit (*Puṇya*).

[This reminds us of Vyāsa's dictum :

श्लोकार्घेन प्रवक्ष्यामि यदुक्तं ग्रन्थकोटिभिः ।

परोपकारः पुण्याय पापाय परपीडनम् ॥]

तुषैरिवाग्निः सुतरां विवृद्धिमाच्छाद्यमानोऽपि गुणोऽभ्युपैति ।

स केवलं दुर्जनभावमेति हन्तुं गुणान्वाञ्छति यः परस्य ॥ १० ॥

The virtues of the good, though suppressed by the wicked, attain great eminence, just as fire blazes forth, though covered with straw. The person who tries (wishes) to destroy another's virtues gets his own wickedness proclaimed.

[All those who suffered in the past, such as Śrī Rāma, Yudhiṣṭhira etc., have become famous and worshippable, while Rāvaṇa, the Kauravas, Kaṁsa and other wicked men, become notorious for their evil deeds. A beautiful *simile* is employed in this verse. A similar idea is expressed in a verse meaning: 'Though fire is held topsy-turvy, its flames always shoot upwards'. Here the wicked are compared to the straw. Utpalā mentions at the end of this chapter and the previous one that this chapter comes in the context of *discussion of the harem*, which is the topic of five chapters.]

कान्दपिकम् ॥ ७६ ॥

Chapter LXXVI—Erotic Recipes

रक्तेऽधिके स्त्री पुरुषस्तु शुक्रं नपुंसकं शोणितशुक्रसाम्ये ।

यस्मादतः शुक्रविवृद्धिदानि निषेवितव्यानि रसायनानि ॥ १ ॥

If at the time of sexual union the blood of the woman exceeds the sperm of man, the child will be female; if the sperm exceeds the woman's blood, it will be male; when both are equal, a hermaphrodite. For these reasons one ought to take tonics (or elixirs) that increase one's sperm.

[This idea is very ancient, being handed down by the writers on the Dharma-Śāstra and Āyurveda. It boils down to this viz. the male sperm should contain more male elements than female ones for the birth of a male child. For, the ancients have accepted that the woman, possessing the ovum, is only the soil and it is the seed of man that germinates as the child. Sometimes it is wrongly interpreted that a female is born as a result of the woman's powerful blood. Actually both the principles are present in the male sperm.

The metre is *upajati* in this and in 4, 6, 7, 9 and 10.]

हृन्पृष्ठमुदुनाथरश्मयः शोत्पलं मधु मणालसा प्रिया ।

बल्लकी स्मरकथा रहः अजो वा एव मदनस्थ वागुरा ॥ २ ॥

Cupid's snare consists of the following group : viz. a terrace (of a mansion), the Moon's rays, wine with lily petals, a sweet-heart dull with intoxication, a lute, amatory talk, privacy and garlands.

[The following verse, which is almost a paraphrase of this, is given by the commentator of the *Vṛttaratnākara* as illustration of *Brūtomadhyā* :

चन्द्रमिन्दुमहं च सुगन्धिसलयमहन्धिरा च मनोज्ञा ।

वामदृशां च वपुः सविलासं मनसिजघोषिकयोर्विशेषः ॥

The commentator, Bhaṭṭotpālā, makes the following remark on 'wine': मद्यग्रहणमुपलक्ष्यार्थं यद्भवधिकृत्यैतदुक्तम् । ब्राह्मणादेश्चन्द्रमिव पानम् । I am afraid he is too solicitous for the interests of Brāhmaṇas. In fact, all

these recipes are meant primarily for the king and his harem. It is well known that Kṣatriyas used to take wine in ancient times. Even Vālmiki states that Śrī Rāma, being separated from his beloved, has stopped drinking wine 'न चैव मयुः सेवते'. The author seems to have preferred alliteration to grammatical correctness, in निषेवेत.

[The metre is रघोदत्ता.]

माक्षीकधातुमधुपारबलोहचूर्ण-

पथ्याशिलाजतुघ्नानि समानि योज्यात् ।

सैकानि विषातिरहानि जराश्वितोऽपि

सोऽशीतिरहोऽपि रमयत्यदलां युवेव ॥ ३ ॥

A man, who though very old or an octogenarian eats for 21 days a mixture of equal quantities of pyrites, honey, mercury iron-dust, Haritaki ('Terminalia chebula'), bitumen, and ghee, will be able to please a damsel, as if he were a young man.

[About the proportion of the ingredients the commentator says: माक्षीकचूर्णं पथ्याणि समानानि । पृथग्माक्षीकाभ्यो मधुपारबलोहो मापयित्वा गुलिकां कामां । The metre of this and of verse 12 is पञ्चमविक्रान्ता.]

शरीरं शतं यः कपिकच्छुमूलेः पिबेत् क्षयं स्त्रीषु न सोऽभ्युपैति ।

मायाम्बयः सपिबि वा विषश्चान् पद्मप्राप्तमावाशिव पयोऽनुपानम् ॥ ४ ॥

If one drinks milk boiled with the roots of Kapikacchu (*colocasia esculenta*), or eats only sex morsels of black-gram (*Phaseolus radiatus*) boiled in milk and ghee (or in ghee prepared from milk itself), followed by a drink of milk, one will not be exhausted in sexual activities.

विदारिकायाः स्वरसेन चूर्णं सुदुर्मुहूर्ध्ववित्तमोषितं च ।

शूतेन दुग्धेन सशर्करेण पिबेत् स यस्य प्रमदाः प्रभूताः ॥ ५ ॥

A man having numerous wives should take the powder of Vidārikā (*Solanum verbascifolium*) boiled seven times in its own juice and reduced (i.e. concentrated), and drink with it boiled milk mixed with sugar.

[The metre is उपेन्द्रव्या.]

धारीकलानां स्वरसेन चूर्णं मुमावितं क्षौद्रसिताज्ययुक्तम् ।

लोढ्वान् पीत्वा च पयोऽग्निशक्त्या कामं निकामं पुरुषो निषेवेत् ॥ ६ ॥

A man should boil well the powder of myrobalan (*Embolica*

officinalis) with its own juice and mix it with honey, sugar and ghee in equal quantities. He should lick this mixture (which is in liquid form) and drink milk according to his digestion. Then he will be able to enjoy sexual pleasures to his heart's content.

सौरेण वस्ताषड्युजा शूतेन सम्प्राप्य कामो बहुशस्तिरान् यः ।

मुशोपितानति पयः पिबेच्च तस्याप्रतः किं चटकः करोति ॥ ७ ॥

A lustful man should boil milk with goat's testes and sesamum several (seven) times and thus concentrate it. He should eat and drink milk after that. He will then be able to put even the sparrow to shame by his exuberant virility.

[The last quarter is explained by Utpala thus:

बहुस्त्रीपमनम् अतीव स्त्रीषु बहुवारं शीघ्रगामी भवतीत्यर्थः ।

The sparrow is notorious for its sexual craving.]

माषसूपसहितेन सर्पिषा षष्टिहोदनमदति ये नराः ।

क्षीरमप्यनुपिबन्ति तामु ते शर्वरोषु मन्तेन शेरते ॥ ८ ॥

Men who eat boiled Śaṣṭjika rice with ghee and black gram soup and then drink milk, sleep on those nights with the God of Love i.e. they indulge in sexual congress throughout the night.

[The Śaṣṭjika rice is a variety that is harvested after 60 days. There are different varieties of rice, one of which, ripening in 90 days, is called *Naratika* in the west coast. This and verse 11 are in रघोदत्ता metre.]

तिलत्रयगन्धकपिकच्छुमूलविदारिकायष्टिकपिष्टयोगः ।

अजेन पिष्टः पयसा शूतेन पक्वं भवेच्छकुलिकातिबुध्या ॥ ९ ॥

Mix sesamum, Aśvagandhā (*withonia somnifera*), roots of Kapikacchu (*colocasia esculenta*) and Vidārikā (*Solanum verbascifolium*) with the paste of Śaṣṭjika rice; then grind the mixture with goat's milk and fry this paste drawn into rings called Śaṣkuli (an eatable called *Cakkuli* in Kannaḍa and *Murukku* in Tamil). By eating this Śaṣkuli one will increase one's semen (i.e. it will be a good aphrodisiac).

क्षीरेण वा गोक्षुरकोपयोगं विदारिकाकन्दकभक्षणं वा ।

कुर्वन्न सीधेद्यदि जीयतेऽस्य मन्दाग्निता चेदिदमत्र चूर्णम् ॥ १० ॥

If a person suffers from old age, he should drink a decoction of the roots of either Gokṣura (*Tribulus terrestris*) or Vidārikā

(*Solanum verbascoifolium*) boiled in milk. As a result of this tonic his sexual power will not be affected (in spite of his old age). If he suffers from weak digestion, he should take the following powder.

[The commentator supplies a word, कामकृत्- lust, in order to have a कर्ता, agent, for the verb जीयते. If a person loses his sexual craving, why should he resort to artificial methods for rousing it, unless he has youthful wives or is issueless? The fact is that even in old age men seldom lose कामकृत्, but have no strength left for the act, as the author has already pointed out. Hence the straight course is to connect जीयते with the agent of कृते i.e. नर- or कृषिपत्. सप्त should go with मन्वाग्निता.]

साजमोदलवणा हरीतकी शृङ्गबेरसहिता च पिप्पली ।

मद्यतक्रतरलोष्णवारिभिश्चूर्णपानमुदराग्निदीपनम् ॥ ११ ॥

A mixture of equal quantities of the powders of Ajamoda (*Ajwan*, *Trachyspermum ammi*), rock-salt, Haritaki (*Terminalia chebula*) ginger (*Zingiber officinale*) and Pippali (*Piper longum*), being taken along with a drink of (or mixed with) liquor, butter-milk, rice gruel or hot water, improves digestion.

[Utpala says तृप्तं लज्जिकम्, यत्र इति केचित् । But according to the Anurakosa II. 9-50 तृप्ता, which is feminine, means only वन्यः i.e. rice gruel.]

अत्यम्लतिक्तलवणानि कटूनि वासि

यः क्षारशाकबहुलानि च भोजनानि ।

वृक्षशृङ्गवीर्यरहितः स करोत्यनेकान्

व्याजाम्जरश्चि यवाप्यबलामवाप्य ॥ १२ ॥

One who eats things that are excessively sour, bitter, salt or pungent, and dishes consisting mostly of things mixed together and burnt (roasted) and leafy vegetables (or saline pot-herbs), will lose the power of sight, sperm and manhood, and on coming in contact with a damsel, will make several sham attempts, though he may be young, as if he were an aged man.

[Here the author gives a piece of sound advice to people, especially young men, on dietetics. It is a well known fact that food, by and large, conditions man's temperament or emotions. The food that is mentioned here is liked by the Rājasa type of men. Vide the Gītā.

कट्वम्ललवणात्युष्णतीक्ष्णरुक्षविदाहिनः ।

आहारो राजसस्पेष्टो दुःखमोक्षमयप्रदाः ॥ (XVII १)

In olden days leafy vegetables were not frequently used. 'शब्देन वधेते व्याधिः' is an oft-quoted saying on the point. Kṣāra is explained by Utpala thus: 'इव्याणां संयोगं कृत्वा दग्ध्वा च क्षारं तारयेत् ।' This alkali is the Yavakṣāra which is explained by Kṣīrasvāmīn as 'दग्ध्वा यवाकु सारज्यते यवक्षारः ।' Utpala quotes the following verse on the method of preparation and uses of the Kṣāra :—

क्षारो विपैडगजचिर्मिटचव्यवह्नि-

व्योपं च संस्तरचितं लवणोपधानम् ।

दग्ध्वा विचूर्ण्यं दधिमस्तुयुतं प्रयोग्यं

गुरुमोदरप्रवयसुपापदुग्धोद्भवेण ॥

गन्धयुक्तिः ॥ ७७ ॥

Chapter LXXVII—Preparation of Perfumes

The word *yukti* means, among others, combination and composition. Perfumes and scents are manufactured for the benefit of royal personages and inmates of harems. All these things show that the level of scientific and industrial enterprise was pretty high in ancient India. In fact civilization grows if peoples' desire increases for a happier living, which in turn finds new avenues of getting luxury goods. The commentator quotes the following verses from a *Nighantu* lexicon, to enable the student to understand the meanings of words used in the text :

भ्रूयात् यमवह्निरार्यं निष्पदुरभिलिखते ।
कस्तूरी मरनी नाभिर्मयो दर्पो मृगोद्भवा ॥
मृगदर्पो मृगमदो गन्धनेत्रवेकवा नकाः ।
स्रष्टिगैन्धुनुषारार्यं कपूरं घनसारकम् ॥
गाशरीरं घुमणं रक्तसर्पकं कुङ्कुमं विदुः ।
वानराख्यं धम्राख्यं च तैलं सिङ्गं तुङ्गफलम् ॥
कालीयं जोङ्गकं लोहं खलः कापौसिकोऽगुरुः ।
हिमं कीताख्यमाहेयं मलयार्यं च चन्दनम् ॥
सूक्ष्मला बहुलाचया च चन्द्रैला द्राविटी वृदिः ।
श्रीपुष्पं देवपुष्पं च लघुपुष्पं लवङ्गकम् ॥
कोलं कोलककककोले फलं जाती विदुर्वृधाः ।
उष्णं कटुफलं जाति मालतीं जातिपत्रिकाम् ॥
फलं पत्रं तमालं च गन्धपत्रं च नेत्रकम् ।
भृङ्गाख्यं नेत्रराजं च वराङ्गं त्वक् तनुत्वचम् ॥
गणकाख्यं काश्चनाख्यं केसरं नागकेसरम् ।
रसं गन्धरसं पिण्डरसं बोलं चतं विदुः ॥
पूतिकोशो बिडालाख्यश्चेलिस्तज्जातकाभिधः ।
लवा जतानाभिनाम्नी रेणुः कुन्ती हरेणुका ॥
मेघाख्यं मुस्तमिच्छन्ति शक्राख्यं तगरं नतम् ।
करजाख्यं नखं शङ्खं तथा नखपदं स्मृतम् ॥

ज्वरप्रयोत्पलाख्यं च वाप्यं कुण्डं गदोऽयं हक् ।
मांसीं वैजो पिलाचीं च नखदं कमलं जटाम् ॥
श्यामा प्रिताख्या श्रीपंजा प्रियङ्गुः कलिनी स्मृता ।
प्रन्थिपर्णी ग्रन्थिपर्णी शुक्लं स्वोणेयकं विदुः ॥
ह्रीवैरं वारिसंज्ञं च ह्रीवारं वानकं भृतम् ।
रणं लेव्यं मृणालाख्यमुशीरमिह कथ्यते ।
रामो मृणालो रामञ्जो व्यामकं दधदम्भकम् ॥
प्रवानं विदुमाख्यं च वल्ली स्यान्नलिका मली ।
सूयकाज्जुं द्राक्षाणी माया देवी च परिभाष्यते ॥
चक्राङ्गी कटुकी गन्धा जटिलोपा जया वचा ।
कचुं कचूरमुषं च गन्धमूलं च कर्त्तव्यं ॥
पुण्या समस्तपुण्या च शतपुण्या गता गतिः ।
कुसुमालो भवेच्चण्डः स्तेनश्चौरोऽयं तस्करः ॥
घातुष्टं नेशपलितं जरा स्वविरसंभितम् ।
गिर्याख्यं गिरिजाख्यं च शैवेयं समुदाहृतम् ॥
शर्वो दारु निगाख्या च कालेयं पीतचन्दनम् ।
पीता हरिद्रा नक्ताख्या दाह तद्देवदारु यत् ॥
रक्ता समञ्जा यञ्जिष्ठं नभूक मधुयष्टिका ।
धान्याक धान्यकं धानीयकं कुस्तुम्बुय स्मृतम् ॥
महं मयक मूर्वी फणिज्जं सानवं तथा ।
सर्जा सनरसांज्ञा राला चेह निगद्यते ॥
पुरं गुग्गुलु श्रद्धं च भद्राख्यं महिषाक्षकम् ।
रोहिणं पेशलं प्राहुः पर्यासं च कुठेरकम् ॥
श्रीरुद्राज्यसंज्ञश्च श्रोवालः श्रीषच वासकः ।
जतु लाजा कृमिस्तज्जा धात्रीमागतकं विदुः ॥
हरीतययमया पण्या विजया प्राणदाजपि च ।
कलिचिमीतकं चासं त्रिफलं स्यादिदं त्रिकम् ॥
शुण्ठीमरीचपिप्पल्यस्त्वूपणं सर्वसंयुता ।
लिफला सतिजाता च विवर्गं त्रितयं स्मृतम् ॥
त्वक् पत्तेला विजातं स्याच्चतुर्जातं संकेतरम् ।
त्रिफला स्यात्तु कककोलकटुजातिफलैस्त्रिभिः ॥
घृतेन्दुकुङ्कुमैः पञ्चसुगन्धिः कालिपुष्पवत् ।
कोलोज्जितः सदपश्यच देवराजः सदैव हि ॥
कपूरं कुङ्कुमं दर्पं त्रितयं स्यात् त्रिगन्धिकम् ।
शबड्गफलकयकोलकटुवर्षरकुङ्कुमैः ॥

त्वग्मलताजातिचूतौत्थरसौदंशानुगन्धिकः ।
 लौघ्यं मरीचमिच्छन्ति चित्रकं वह्निसंज्ञितम् ॥
 रीचिता रुचिरा ज्ञेया शर्करा सिकता सिता ।
 पुष्पासवः पुष्परसाः सारघं मधु माश्रिकम् ॥
 शौद्धे भ्रामरमित्माहुस्तन्मलं सितयकं विदुः ।
 मदनं च मधुच्छिष्टं मधुसारं च पण्डितः ॥
 द्राक्षा कलोलमा बिल्वः श्रीफलः श्रीतदस्तया ।
 लुङ्गं च मातुलुङ्गं च केणरी बीजपूरकम् ॥
 सौभाग्यं सुभाज्यं च सिम्बुवरफलपल्लवाः ।
 अजो वरतो जरण्णागो मूढं खावस्तदम्बु वा ॥
 त्वक्साहा सुरभिवंशो सुरभिश्च महातपः ।
 स्वर्णश्रीरी स्वर्णलता ज्योतिष्मत्प्रभिधीयते ॥
 सुवीरं काचिकं कीरं तालुभालं च तालुकम् ।
 सौभाग्यं टक्कणं टक्कं याकुची भालतीभवम् ॥
 निःसारं राक्षसं पद्मं कच्छं फलपत्रं फलम् ।
 क्षात्रघृतश्च कामाङ्गः सहकारः स्मरप्रियः ॥
 शशरं कोकिलाक्षश्च निषण्डुर्नृकदाहृतः ।

अगन्धधूपाम्बरभूषणाद्यं न शोभते शुबलशिरोरुहम् ।
 यस्मादती मूर्धंजरागसेवां कुर्याद्यथवाञ्जनभूषणानाम् ॥ १ ॥

As garlands, perfumes, fine clothes, ornaments and the like do not shine in a man of grey hairs, one ought to use hair-dyes, just as one does collyrium for the eyes and ornaments.

[In the opinion of the author people with grey hair should add one item i.e. dyeing the hair, to their daily routine. One with grey hair need not wear fine clothes. This verse and ॥ are in उपजाति metre.]

लौहे पाले तण्डुलान् कोद्रवाणां शुक्ते पयवील्लोहघूर्णेन साकम् ।
 पिष्टान्सूक्ष्मं मूर्ध्नि शुक्ताम्लकेनो बद्ध्वा तिष्ठेद्वेष्टयिरवाहपत्रैः ॥ २ ॥
 माते वित्तोपे प्रहरे विहाय दद्याच्छिरस्यामलकप्रलेपम् ।
 सञ्जला पत्रैः प्रहरत्येन प्रक्षालितं काल्प्यमुपति सौषम् ॥ ३ ॥

Cook the grains of Kodrava (*Paspalum scrobiculatum*) in sour gruel or vinegar in an iron vessel; grind them well with iron dust and make a fine paste. After washing the hair with sour gruel (or vinegar) apply this paste to the head. Then, covering the head with green (juicy) leaves, remain for six hours. Thereafter remove the

paste from the head and apply a paste of myrobalan (*Embelia officinalis*). Cover it again with green leaves and retain it for another six hours. On being washed, the hair will become black.

[In all the editions शुक्ल has been printed by mistake in the place of शुक्ल. Kṣīrasvāmin quotes (under III. 3-83) the following verse from some Vaidyaka text.

यन्मूलादि शुची माण्डे सक्षीदगुडकाञ्जिकम् ।

धान्यराशौ तिरात्रस्थं चूर्णं शुषतं तदुच्यते ॥

The first is in शक्तिन् metre and verses 3, 4, 11, 22, 34 and 36 are in इन्द्रव्या metre.]

परिष्ठाच्छिरःस्नानसुगन्धतैर्लोहाम्लगन्धं शिरसोऽपनीय ।

दुर्धरं च गन्धविधिंश्च धूपैरन्तःपुरे राज्यमुखं निवेद्येत् ॥ ४ ॥

After that one should remove the smell of the iron and vinegar by bathing the head and by the application of perfumed hair-oils, and then enjoy in the harem the pleasures of royalty along with pleasing perfumes and a variety of incense.

[Again the author uses निवेद्येत् instead of निवेदेत्. Here we have to admire Utpala's candid confession that he is not well-versed in this particular subject and its practical procedures :

अत्र द्रव्याणां तत्त्वेषां प्रायः काञ्जिचैव क्षालनं निर्मलेन केवाञ्जिजलेन केवाञ्जिद्वयो-
 मूलेण नयतिलतैलायसमाण्डे पचेत् । नृदग्निना पक्वैश्चैवगन्धधूपनानि लोकोक्तो ज्ञेयानि ।
 आचार्येण संज्ञानि । अस्माभिर्ग्रन्थविस्तरभयात् प्रदर्शितानि । यतः सकलसंहिताऽस्मा-
 भिव्यञ्ज्यानुसारं केवलमत्राक्षरानां व्याख्या क्रियते, न चास्माकमत्र तथाविधं
 प्रायोप्यम् । अतस्तत्त्वैर्लोकव्यवहारतः कार्यः प्रयोगनिश्चयः ॥]

Next the author speaks of royal head-bath.

त्वक्कुण्डरेणुनलिकास्पृशकारसतगरबालकैस्तुल्यैः ।

केसरपत्रविमिश्रं नरपतिद्योग्यं शिरःस्नानम् ॥ ५ ॥

A scented water fit for the washing of kings' head is prepared with equal quantities of woody cassia, costus (*Saussurea lappa*), Renukā (*Piper aurantiacum*), Nalikā (*Hibiscus cannabinus*), Sprkkā (*Bryonopsis laciniosa* ?), Rasa or Bola (*Commiphora myrrha*), Tagara (*Valeriana Wallichii*), Vāḷaka (*Aporosa lindleyana*), Nāgake-sara (*Mesua ferrea*) and Patra (*Laurus casta*).

मञ्जिष्ठाया व्याघ्रनखेन शुक्त्या त्वचा सकुष्ठेन रसेन चूर्णः ।

तेलेन युक्तोऽर्कमयूखतप्तः करोति तच्चम्पकाग्निं तंतम् ॥ ६ ॥

A hair-oil having the perfume of the *campaka* flower (*Michelia champaca*) is made by mixing together equal quantities of the powders of Mañjiṣṭhā (*Rubia cordifolia*), Vyāghranakha (a tree or turtle fish bone), Nakha (shell perfume), woody cassia, costus (*Saussurea lappa*) and Bola (*Commiphora myrrha*) and the whole thing being mixed with the oil of *Sesamum indicum*, being heated by the Sun's rays.

[Vyāghranakha and Sukti, according to the commentator, are animal products. However, these names are found in the vegetable kingdom as well.]

तुल्यं पत्रतुल्यं बालतुल्यं गन्धः स्मरोद्दीपनः

सध्यामो वकुलोऽयमेव कटुकाहिङ्गुप्रयुगान्वितः ।

कुष्ठेनोत्पलगन्धकः समलयः पूर्वो भवेच्चम्पको

आतीत्यक्सहितोऽतिमृत्तक इति शेषः सक्तुस्तुम्बुकः ॥ ७ ॥

A scent called *Smaroddīpana* (which aggravates passion) is prepared with equal quantities of Patra (*Laurus cassia*), juice of Turuṣka (*Tagetes erecta*), Vāla *Aporosa lindleyana* and Tagara (*Valeriana wallichii*). The same ingredients along with Vyāmaka, being fumigated with Kaṭuka (*Picrohiza kurroa*) and *Commiphora roxburghii* (i.e. Guggulu), yield a scent named *Bakula* i.e. similar to that of the flower of *Mimusops elengi*. The same with costus (*Saussurea lappa*) generates 'lotus-scent', and with Gandana (*Santalum album*) 'Campaka-scent'. With Jātiphala (*Myristica fragrans*), woody cassia and coriander (*coriandrum sativum*) the above composition produces 'Jasmine-scent'.

[*Hingu* is taken by Utpala in the sense of Guggulu, which is preferable to 'asafoetida'. The word Turuṣka, whose synonym is *yāvana*, may throw some light on the history of incense in India. From ancient times traders from the West must have come to India to sell their materials of incense. Amarasiṃha too mentions this word in II. 6-128. The metre is *ṣaṭvīṣṭi*.]

शतपुष्पाकुन्दको पादेनाघेन नखतुल्यको च ।

सत्तर्पत्रियङ्गुमागो गन्धो धूप्यो गुडनखेन ॥ ८ ॥

Take one part of each of Śatapuspā (*Pimpinella anisum*),

Kunduruka (*Boswellia serrata*), Sandalwood and Priyaṅgu (*Aglaia roxburghiana*), and two of each of Nakha (shell perfume) and Turuṣka (*Tagetes erecta* ?), and fumigate the mixture with jaggery and Nakha. This becomes a good scent.

[Here the author does not give details of preparation. The commentator adds here a useful hint to the manufacturers: द्रव्यं यत् गन्धो धूप्यते तत्रादावेव हरीतमा धूप्यः परादुक्तद्रव्येणैवागमयितुं शक्यः । This shows his knowledge of the works on the subject.]

गुग्गुलुबालकलाक्षामुस्तानखगर्गराः कमाद्रूपः ।

अन्यो मांतीबालकतुल्यकनखचन्दनः पिण्डः ॥ ९ ॥

Guggulu, Vāḷaka, lac, Mustā bulbs (*Cyperus rotundus*), Nakha and sugar in equal quantities constitute a compound perfume or incense. Another is made with Jāpāmārasi (*Nardostachys jatamansi*), Vāḷaka, Turuṣka, Nakha and Candana.

[Here *Piṇḍa* means a compound incense. This word occurs in the *Amara* and is explained by Kṣīravāmin thus : पिण्डको द्रव्यान्तरः तद् विविधाः स्वस्वात् धूप्यते ।]

हरीतकीशङ्खचन्दनद्वयाम्बुभिर्गुण्डोत्पलैः शैलकमुस्तकान्वितैः ।

नवान्तपावादिबिबिधैस्तैः कमाद्रूपन्ति धूपा बह्व्यो मनोहराः ॥ १० ॥

Many delightful perfumes are made from Haritaki (*Terminalia chebula*), Śaṅkha (Nakha), Ghana (*Cyperus rotundus* ?), Bola, Vāḷaka, jaggery, costus, benzoin and Mustaka bulbs by mixing them in proportions indicated by multiples of ३.५.

[Both *Ghana* and *Mustaka* mean one and the same thing. It may be that the author means *panchar*, camphor, by *pan*. The third quarter is to be explained thus : 'There are nine ingredients mentioned here. You may take them in any order you like. In the first instance you take 1 part of Haritaki, 2 of Śaṅkha, 3 of Ghana, 4 of Bola, 5 of Vāḷaka, 6 of jaggery, 7 of costus, 8 of benzoin and 9 of Mustaka. This is one type of perfume. In this manner we can prepare 19 or 362880 varieties of perfumes. The commentator suggests another method of combination : Take the first five constituents mentioned in the verse and combine them in such a way that each succeeding thing is increased by one part i.e. a. 1 part, b. 2, c 3, d. 4 and e. 5 parts. This is one perfume. In the *second* you add 2 more ingredients of 6 and 7 parts respectively. In the *third* you add the last two of 8 and 9 parts respectively. Next you can have other combinations thus : Take 1 part of a and 2 of b. This becomes a new Dhūpa.

Next add to the above 3 parts of c. This is yet another variety. In this manner if you go on adding the ingredients, you will get 8 varieties of Dhūpa, according to this method.

The metre is *anupstambh*.

समीचतुर्भिः सितमोलमुस्ताः श्रीसर्जमागौ नखागुल् च ।
कपूरबोधो मधुपिण्डितोऽयं कोपच्छदो नाम नरेन्द्रधूपः ॥ ११ ॥

Four parts of each of sugar, benzoin and *Cyperus rotundus*, two parts of turpentine and resin (or *Shorea robusta*) as well as of Nakha and Guggulu, mixed with camphor powder and rolled into a ball with honey, make a royal perfume called *Kopaachada* or *Anger-lid* (which cools temper).

[Our commentator has already revealed his knowledge of *Āgama* despite his modesty and here he quotes from a Prākṛta work, *Gandhā-mukti*, of one *Ānura* :

श्रील्लंमि श्रील्लधो जो दिज्जइ येह इति सो भणियो ।
बोहो उण जो चुण्णो चुण्णविणि अच्छगन्धो सो ॥
आहो आद्रो यो दीयते वेध इति म भणितः ।
बोधः पुनर्यत्तुर्णवृण्णिते अच्छगन्धः सो ॥

The mixing together of two liquids is known as *Vedha* or *Piercing*, while that of two powders *Dodha* or *Expansion*.

रवगुशीरपदभागैः सूक्ष्मसाधनैः संयुतैश्चूर्णैः ।
पुटवासः प्रवरोऽयं मृगकपूरप्रबोधेन ॥ १२ ॥

'Take equal quantities of woody cassia, *Uśtra* (*Vetiveria Zizanioides*) and *Patra* (*Laurus cassia*) and a half of the above of small cardamoms (*Elettaria cardamomum*) and pound them together into fine powder; which should be mixed (reinforced) with musk and camphor. This will make an excellent toilet powder (perfume for clothes).

[In the place of पुटवास some read पटवास. The former means *अङ्गोद्वलनम्*. This shows that kings and other rich persons were using toilet powder and scents for their dress in ancient times.]

घनवासकक्षैलेयककपूरौशीरनागपुष्पाणि ।
व्याघ्रमखसूक्कागुरुमदनकलखतगरधान्यानि ॥ १३ ॥
कचूर्चोलमसकैः स्वेच्छापरिवर्तितैश्चतुर्भिरतः ।
एकद्वित्रिचतुर्भिर्भागैर्गन्धार्यवो भवति ॥ १४ ॥

The *Gandhāṛava* (*Perfume-ocean*) is prepared from the following sixteen substances, if every four of them are permuted variously at will and that in one, two, three or four parts. The substances are

Cyperus rotundus, *Aporosa lindicyana*, benzoin, camphor *Vetiveria zizanioides*, *Mesua ferrea*, cuttle fish bone, *Bryonopsis laciniata*, *Aquilaria agallocha*, *Randia dumetorum*, shell perfume, *valeriana wallichii*, coriander, *Hedychium spicatum*, *Scirpus articulatus* and *Candana*.

[Here altogether 96 varieties are obtained. Each set of four items has 24 permutations. Hence the four sets together will have $24 \times 4 = 96$ perfumes. The four sets are shown in the accompanying diagram below.

Ghana	Vālaka	Śaibya	Karpūra
Uśtra	Nāgapuṣpa	Vyāghra-nakha	Spṛṣṭā
Aguru	Madanaka	Nakha	Tagara
Dhānya	Karcūra	Coraka	Candana

The commentator explains in detail how we get six varieties for each of the 4 ingredients with one part.]

अत्युल्बेगगन्धस्वादेकांशो निस्पृशेव घ्राप्यानाम् ।
कपूरस्य तद्वृत्तौ नैतो द्विपार्श्विर्द्वयो ॥ १५ ॥

In no perfume should more than one part of coriander be used, as its smell is too strong. Camphor, being stronger still in smell, should be used in a still lesser proportion. These two, therefore, ought not to be mixed in two, three or four parts.

[After giving a general rule the author here makes an exception in respect of coriander and camphor which have very prominent smell of their own. In view of this proviso the total number of perfumes in the *Gandhāṛava* scheme will have to be suitably reduced.]

श्रीसर्जगुडनखैस्ते घूर्णयितव्याः कमात्र पिण्डस्यैः ।
बोधः कस्तूरिकया देयः कपूरसंयुतया ॥ १६ ॥

All the above-named products should be fumigated *separately*, and not in a mixture, with turpentine, resin, jaggery and shell perfume; and then they should be mixed with musk and camphor.

[Fumigation and *Bodha*, mixing, mentioned here constitute the final touches to the perfumes. If these are done, the products attain a high water-mark of excellence.]

अथ सहस्रचतुष्टयमन्यानि च सप्ततिसहस्रानि ।

लक्षं शतानि सप्त विंशतिमुक्तानि गन्धानाम् ॥ १७ ॥

The total number of perfumes resulting from the sixteen ingredients being mixed in all possible combinations is 174720 (i.e. $4000 + 70000 + 100000 + 720$).

[Mathematics plays no insignificant role in almost all branches of Sanskrit learning. Our author was an astronomer, too. Either this verse is spurious, or it has been wrongly copied. For, there is a deficit of one *MAI* in the second quarter of the first line, and in the third quarter. They are rectified thus:—सहस्रचतुष्टयमन्यानि च सप्ततिसहस्रानि च ॥ १७ ॥]

एकैकमेकभागं द्वित्रिचतुर्भागिकैर्युतं त्रयैः ।

सहस्रगन्धकरं तद्वद्वित्रिचतुर्भागिकं कुर्वते ॥ १८ ॥

Each ingredient or substance taken in one part, being combined with three others in two, three and four parts successively, makes six varieties of scents. So do the others that are taken in two, three and four parts.

[This and the following two verses are in explanation of verses 13-14. Each one of the four substances in a set is to be taken as the starting point with its own part as one, while those of the remaining three will be fluctuating between two and four.]

द्वयचतुष्टययोगाद्गन्धचतुर्विंशतिर्येकस्य ।

एवं शेषाणामपि यन्मवतिः सर्वमिष्टोत्तरं ॥ १९ ॥

As in this manner four substances combined in different proportions produce 24 perfumes, even so the other tetrads. Hence the sum is 96.

षोडशके द्वयगणे चतुर्विकल्पेन भिद्यमानानाम् ।

अष्टादश जयन्ते शतानि सहितानि विनित्या ॥ २० ॥

Out of the group of 16 substances, the number of perfumes that can be prepared by selecting any four at a time will be 1820.

[The method of arriving at the number 1820 is explained in verse 22 *infra*.]

यन्मवतिभेदभिन्नश्चतुर्विकल्पो गणो यतस्तस्मात् ।

यन्मवतिगुणः कार्यः सा सङ्ख्या भवति गन्धानाम् ॥ २१ ॥

Since this sum viz. 1820, is got by combining in four different ways the 96 variations, it should be multiplied by 96. The product will be the total of possible combinations of perfumes i.e. 174720.

[The commentator here makes a pertinent observation : एतद् गीणवृत्त्या न मुख्यया मुख्यवृत्त्या ४३६८० भवन्ति । यतश्चतुर्विकल्पो गणश्चतुर्विंशति-भेदभिन्नः । When 1820 is multiplied by 24 the product is 43680.]

पूर्वेण पूर्वेण गतेन युक्तं स्यात् विनाशं प्रवदन्ति सङ्ख्याम् ।

इच्छाविकल्पः क्रमशोऽभिधीय नीते निवृत्तिः पुनरन्यनीतिः ॥ २२ ॥

Write in a vertical column the numbers 1 to 16 upwards; in a second column by its side write 1, and then write above that the sum of the first two figures of the first column, viz. 3; add this result to the third number and write it above that; continue this process until you reach the penultimate number i.e. 15. Repeat this process in the third and fourth columns also, in each column the last number being neglected. The last number of the last column will give the number 1820.

[The ancient method of getting at the final number is explained by the commentator through the adjoining figure :

16			
15	120		
14	105	560	
13	91	455	1820
12	78	364	1365
11	66	286	1001
10	55	220	715
9	45	165	495
8	36	120	330
7	28	84	210
6	21	56	126
5	15	35	70
4	10	20	35
3	6	10	15
2	3	4	5
1	1	1	1

The numbers 1 to 16 in the first column represent in order the 16 substances mentioned in verses 13-14 *supra*. First, take the first three substances as constant and the fourth as variable. Then you can get 13 perfumes. Next, take substances 1, 3 and 4 as constant and one of the rest as variable. Then you will get 12 perfumes. Proceeding further in the same manner, you will get 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 varieties or 91 in all.

Next let us take 1, 2 and 4 as constant and one of the remaining as variable. Then we get 12 perfumes. By taking 1, 3 and 5 as constant, the number will be 11 and so on. The total will then be 78;

Similarly making 1, 2, 5; 1, 3, 6; 1, 4, 7 etc. as constant, we shall get 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 or a total of 66 varieties.

In this manner we shall get 91, 78, 66, 55, 45, 36, 28, 21, 15, 10, 6, 3, 1 or a grand total of 1820.

This is nothing but the number of combinations of 16 things taken 4 at a time (16c4) = 1820. Here, the commentator says that he has not given the processes of purification, cooking, *Vedha*, *Bodha* and fumigation etc. of the ingredients for fear of prolixity. We wish he had given some details of these too.]

द्वित्रोन्विष्टाष्टमार्गरगुः पत्रं सुष्कशैलेयो ।

विषयाष्टपक्षवहनः प्रियङ्गुमुस्तारसाः केसाः ॥ २३ ॥

स्पृक्कास्त्वषतगराणां मांस्यावच कृतकसप्तपद्मभागाः ।

सप्तसुषेचचन्द्रैर्मलयनखभीककुन्दुरुकाः ॥ २४ ॥

Take 2, 3, 5 and 8 parts respectively of Aguru, Patra, Turuṣka and Śaibya; 5, 3, 2 and 3 of Priyaṅgu, Mustā, Bola and Keśa (*Vālaka*) respectively; 4, 1, 7 and 6 in order of Sprkkā, Tvak, Tagara and Mānisi; and lastly 7, 6, 4 and 1 of Candana, Nakha, turpentine and Kunduruka.

[Put the substances in 4 rows of 4 each with their proportions as shown in the figure.]

Aguru 2	Patra 3	Turuṣka 5	Śaibya 8
Priyaṅgu 5	Mustā 3	Bola 2	Keśa 3
Sprkkā 4	Tvak 1	Tagara 7	Mānisi 6
Candana 7	Nakha 3	Śrika 6	Kunduruka 1

षोडशके कच्छपुटे यथा तथा मिश्रिते चतुर्वर्ग्ये ।

येन्द्राष्टादश भागास्तेऽस्मिन् गन्धादयो योगाः ॥ २५ ॥

नखतगरतुल्ययुता जातीकपूरसृग्कृतोद्बोधाः ।

गुडनखधूप्या गन्धाः कर्तव्याः सर्वलोमदाः ॥ २६ ॥

In a receptacle of 16 divisions in whatever manner (horizontally,

vertically, diagonally etc.) you may mix four substances, you get 16 proportions for each of the various compounds of perfumes. Further, each of the compounds should be blended with Nakha, Tagara and Turuṣka, be mixed (re-inforced) with nutmeg, camphor and musk; and lastly be fumigated with jaggery and Nakha. In this manner are prepared scents called *Sarvatobhadra*—'Good for all purposes.'

[Here the rule is that you may choose four substances in any manner, provided their total proportions are 18. You get this number by combining the four corners, or four things in each corner, or the central four columns, or the four central ones on the four sides.]

जातीफलमृगकपूरबोधितैः सप्तहकारमधुसिर्षतैः ।

बह्वोश्च पारिजातावचतुर्ध्वरिच्छापारिगृहीतैः ॥ २७ ॥

Many perfumes for the mouth with the smell of *Pārijñā* (*Erythrina indica*) flower can be prepared from any tetrad among the above-mentioned 16 substances. They should, further, be re-inforced with nutmeg, musk and camphor, and sprinkled with mango-juice and honey.

[The commentator misreads at one place तिवतैः as तिवपक्षैः (bees wax.)]

सर्जरसधोयासक समन्विता येन सवंधुपास्तैः ।

श्रीसर्जरसविद्युक्तैः स्नानानि सवालकत्वग्भिः ॥ २८ ॥

In all perfumes into whose composition enter resin and turpentine, replace the latter two by *Vālaka* (*Aporosa lindleyana*) and woody cassia, and you will get perfumes for bathing.

रोधोशीरनतागुडमुस्तापत्रप्रियङ्गुमधुपय्याः ।

नवकोष्ठात्कच्छपुटाद्द्वयव्रितयं समुद्भूय ॥ २९ ॥

चन्दनतुल्यकमागो शुक्लधर्मं पादिका च शतपुण्या ।

कटुहिङ्गुलङ्घूप्याः केसरगन्धाश्चतुरशोतिः ॥ ३० ॥

Make a receptacle of nine divisions and enter in them the following substances : Lodhra (*Symplocos paniculata*), Uśira (*Vetiveria zizanioides*), Nata (*Valeriana wallichii*), Aguru (*Aquilaria agallocha*), Mustā (*Cyperus rotundus*), Patra (*Laurus cassia*), Priyaṅgu (*Aglaia roxburghiana*), Vana (*Kylinia monocephala*) and Haritakī (*Ternstroemia chebula*). Take any triad of substances from them and add to them one part of each of Candana and Turuṣka (*Tagetes erecta*?) a

half of Nakha (shell perfume) and a quarter of Śatapuspā (*Pimpinella anisum*), and fumigate the whole with Kapuka (*Picrorhiza kurroa*), Hīṅgula (black *Aquilaria agallocha*) and jaggery. In this way 84 varieties of perfumes of the fragrance of Bakula (*Alimusops elengi*) flowers are obtained.

[The two relevant diagrams are shown below :

Lodhira	Uśira	Nata	9		
Aguru	Mustā	Patra	8	36	
Priyaṅgu	Vana	Pathyā	7	28	84
			6	21	56
			5	15	35
			4	10	20
			3	6	10
			2	3	4
			1	1	1

सप्ताहं गोमूत्रे श्रोतकीचूर्णसंयुते क्षिप्त्वा ।

गन्धोदके च सूयो विनिक्षिपेद्दन्तकाष्ठानि ॥ ३१ ॥

एतावत्कृत्वाऋजमधुमरिचैर्नागपुष्पकुण्डैश्च ।

गन्धाम्भः कर्तव्यं कश्चित्कालं स्थितान्यस्मिन् ॥ ३२ ॥

जातीफलपत्रैलाकपूरैः कृतयर्धकशिखिभागैः ।

अथचूर्णितानि भानोमरोचिभिः शोषणीयानि ॥ ३३ ॥

Put tooth-sticks for a week in cow's urine mixed with the powder of Haritaki (*Terminalia chebula*), and then take them out and dip them again in a scented water prepared from equal quantities of small cardamoms, woody cassia, *Laurus cassia*, Adjana (*Sauvira-antimony*?) honey, pepper, Nāgapuṣpa (*Mesua ferrea*) and costus, for half a night. Then powder them with a mixture of four parts of nutmeg, two of Patra, one of small cardamoms and three of camphor. This should then be dried in the sun.

[This is an excellent recipe for tooth-powder. Special sticks are prescribed for this. Vide LXXXV *infra*. As men use artificial food and bad artificial life, their dental health is affected and they are forced to

use artificial teeth. I am sure, our author's prescription, if adhered to, would help in arresting tooth-decay among people]

वर्णप्रसादं वदनस्य कान्तिं वैशद्यमास्यस्य सुगन्धितां च ।

संसेवितुः क्षोत्रमुखां च वाचं कुर्वन्ति काष्ठान्यसकृद्भुवानाम् ॥ ३४ ॥

Tooth-sticks (that have been treated thus) impart brightness of complexion (or clarity of expression), facial lustre, cleanliness and fine smell of the mouth, and an agreeable voice, to persons who make use of them.

कामं प्रवोपयति रूपमभिव्यनक्ति

सौभाग्यमायुर्हति दधन्नसुगन्धिताश्च ।

ऊर्जं करोति कफजांश्च निहन्ति रोगा-

स्ताम्बूलमेवमपरांश्च गुणान् करोति ॥ ३५ ॥

Betel stimulates love, reveals physical charm, enhances personal magnetism (i.e. makes one attractive), gives good smell to the mouth, strengthens the body, and dispels diseases arising from the vitiation of phlegm. It also bestows many other advantages.

[The word Orja, according to kṛtāsavāmin, is not Śānta. The commentator says that the other benefits are cleaning the throat, clearing the urine (?) and removing toxins. The metre of this and the last verse is वृत्तविरक्त. This verse reminds us of Bhartṛhari's famous line :

किं किं न साधयति कल्पलतेव विद्या ।]

युक्तेन चूर्णेन करोति रम्यं रागभयं पूगफलातिरिक्तम् ।

चूर्णाधिकं वक्त्रविगन्धकारि पत्राधिकं साधु करोति गन्धम् ॥ ३६ ॥

Betel leaves used with a moderate dose of lime imparts red-colour (or love); an extra quantity of betel-nut spoils colour (or passion); excessive lime produces bad smell in the mouth; while an extra quantity of betel-leaf, pleasant smell.

[The author seems to have used the word Rāga in a double sense. The alliteration is quite pleasing.

In the next verse the author advises people when they should use more of leaves and when more of the betel-nut.]

पत्राधिकं निशि हितं सफलं विद्या च

प्रोक्तान्ययाकरणस्य विद्वद्भवेन च ।

कक्कोलपुष्पलवलीफलपारिजात-

रामोदितं मदमुवा मुदितं करोति ॥ ३७ ॥

At night it is beneficial to have an over-dose of betel-leaf, while by day, of arica-nut. To change this order is a mere farce of betel-chewing. When betel-leaf is made fragrant by means of Kakkola (*Luffa echinata*), areca-nut, the fruit of Lavalī (*Cicca acida*) and Jātiphala (*Myristica fragrans*), it makes one happy with the joy of amorous ardour.

[The author gives here a good tip to those who clew *pan* or *Tāmbūla*. Tobacco, no doubt, was not known in India at that time. Betel leaves were chewed with lime and betel-nut and swallowed. It helps digestion too. Caraka praises this habit. Even smoking of medicinal substances was permitted. The *Dhūmanavartī* (Smoke wick), which was of various types, was considered a help for preserving health, provided it was used not more than thrice a day. Poet Bāṇa refers to it in the description of King Śūdraka. The commentator is wrong in identifying Lavalī fruit with *Lavaṅgapuṣpa*. Its fruit is astringent.]

पुंस्त्रोतमायोगः ॥ ७८ ॥

Chapter LXXVIII—Union of Man and Woman

शस्त्रेण श्रेणीविनिर्गृहीतेन विदूरथं स्वा महीषी जघाम ।

विषप्रदिग्धेन च नूपुरेण देवी विरक्ता किं काशिराजम् ॥ १ ॥

एवं विरक्ता जनयन्ति बोधान् प्राणच्छिद्योऽन्यैरनुकीर्तितैः किम् ।

रक्ता विरक्तः पुष्पेरतोऽर्षात् परीक्षितव्याः प्रमथाः प्रयत्नात् ॥ २ ॥

It is learnt that king Vidūratha was murdered by his own queen with a weapon concealed in her tresses, and that the king of Kāśī by his disaffected queen with her anklets smeared with poison. In this manner, women, when they are disgusted with one, bring about dangers amounting to death. What is the use of enumerating other troubles? Hence, men ought to examine carefully whether the damsels are really attached to or disgusted with them.

[The two instances of feminine treachery are alluded to by *kāmandaka* and later by *Bāṇa* in the *Hargacarita*. In ancient times kings used to have many queens in their harems. It may happen that at times some of the beautiful queens are agents of foreign powers for bringing about the king's downfall. This chapter deals mostly with erotics and the signs of real love and disaffection. This shows some affinity to dramatics. There are also some features found in astrology and Dharmaśāstra.

Vide कामन्दकि—

स्तातानुलिप्तः सुरभिः स्रग्वी रुचिरभूषणः ।

स्मात्तं त्वदत्तचसनां पश्येद् देवी सम्भूषणाम् ॥

न हि देवीगृहं गच्छेदात्मीयात्सन्निवेशनात् ।

अत्यन्तवस्त्रमोऽपीह विप्रद्वयः स्वीयु न व्रजेत् ॥

देवी गृहगतोद्भ्रान्ता भद्रमेनं ममार यत् ।

मातुः शय्यान्तरासीनं कारूपं चौरसं मुतम् ॥

साजान् द्विषेण संयोज्य मधुनेत्रि विलोभितम् ।

देवी तु काशिराजेन्द्रं निजघान रहोगतम् ॥

विपाकतेन च भोवीरं मेखलामणिना तृपम् ।
नूपुरेण च बन्धनं तद्रूपं दर्पणेन च ॥
वेण्यां शस्त्रं समादाय तथैव च विदूरयम् ॥

[The metre of these two verses and of 5 to 8 and 14 to 18 is वृजति.]

स्नेहं मनोमदकृतं कथयन्ति भावा
नाभोभूजस्तनविभूषणदर्शनानि ।
वस्त्राभिसंयमनकेशविभूषणानि
भूषणकम्पितकटाक्षनिरोक्षणानि ॥ ३ ॥

Love arising from sexual desire is revealed by tell-tale blush etc., by exposing the navel, arms, bosoms and ornaments, by re-tying the garments, by loosening the locks, by twitches and tremblings of the brows, and by side-long glances.

[This shows that Varāhamihira, like Kālidāsa, was proficient in the *Kāmasūtra*.

Cf. कथय—

अनुरागस्थिता रक्ता विरक्ता येशमानिनी ।
भग्नदृष्टिनिबन्धेन हृदयेनाकुलीकृता ॥
आकारलिङ्गभेदैश्च शायते याञ्जुरागिणी ।
विक्षिप्तमन्यनितस्वं गुरुगोहेऽप्यगोपनम् ॥
आल्लासं च शब्देन यस्याः सा रागरञ्जिता ।
अतोऽप्येषा तु या नारी सा विरक्तेति कीर्तिता ॥

The metre is वसन्तसिञ्जका]

उच्छ्वः षोडशभुक्तप्रहसितं सव्यासनोत्सर्पणं
शास्त्रास्फोटनजम्भणानि मुलभ्रमव्यास्यसम्प्रार्थना ।
शलातिङ्गनक्षत्रान्धभिमुखे सख्याः समालोकनं
दृक्पातास्य पराङ्मुखे गुणकथा कर्णस्य कण्ठयनम् ॥ ४ ॥

इमां च विन्ध्यादनुवृत्तचेष्टां प्रियाणि वणित स्वधनं ददाति ।
विलोष्य संहृष्यति वीतरोगा प्रभाष्टि बोधान् गुणकीर्तनेन ॥ ५ ॥

तन्मित्रपूजा तवरिद्विषत्वं कृतस्मृतिः प्रेषितदीर्घनस्यम् ।
स्तनोष्ठदानान्युपगृह्णन् च स्वेदोऽथ चम्पाप्रथमाभिपोगः ॥ ६ ॥

Other tokens of love are : A loud clearing of the throat and spitting, loud laughter in the presence of the lover, walking towards

his seat or bed (or getting up from her seat or bed and walking towards him), producing sounds with limbs, yawning, asking for trivial and easily available things, embracing and kissing a child, looking significantly at a female friend, casting glances at him when he looks elsewhere, recounting his virtues, and scratching the ears. A damsel who speaks sweetly, spends her own money (for his sake), feels delighted on seeing him, forgets her anger, drowns his faults by extolling his virtues, honours his friends, hates his enemies, feels grateful to him for his good turns, feels miserable when he is away, offers her bosoms and lips, embraces him, perspires, and kisses him first, is also understood as one deeply attached through her actions.

[For similar ideas vide the *Mahābhārata* III. 140-152.

Cf. कथय—

दृष्टिनिक्षिप्ते तत्र मनसापि चिन्तयेत् ।
भूलोकं रक्षते सा तु चित्तं चित्रपटे यथा ॥
अकस्मात् पुरतो भूत्वा कञ्चिदाश्लिषति भूषम् ।
ऊरु नितम्बे नाभौ च भूषणानि पयोधरो ॥
करजैश्चिह्नैस्तन्निभानुरागेण रञ्जिताम् ।
जृम्भते षोडशज्ययं वाग्दुष्टानि ददाति सा ॥
कुमारालिङ्गनं चैव दानैरधरं दमेत् ।
एभिर्विषयैर्विमेया मवगार्ता तु कन्यका ।
दनेनाद्दृष्यते या तु मित्रपक्षं च पूजयेत् ।
स्मितं पराङ्मुखं पश्येद् गुणाश्चैवानुकीर्तयेत् ॥

The metre of verse 4 and 5 is गार्हपत्यश्लिषति.]

विरक्तचेष्टा भूकुटीमुखत्वं पराङ्मुखत्वं कृतविस्मृतिश्च ।
असम्भ्रमो दुष्परितोषता च तद्विषयैर्वा पश्यं च वाक्यम् ॥ ७ ॥

स्पृष्टवायवालोऽथ घृणोति भागं करोति पर्वं न रुणद्धि धान्तम् ।
चम्पाविरासे वदनं प्रभाष्टि पञ्चास्रमुत्तिष्ठति पूर्वसुप्तम् ॥ ८ ॥

The following are the indications of the disaffection of a woman :—A frowning face, turning away the face (from the lover), forgetting the good turns done by him, indifference, not being pleased with anything offered, kindness towards his enemies, harsh words, shuddering on touching or seeing him, (or being touched she looks and shakes her limbs), assuming arrogance, not preventing him from

going away, wiping off the mouth after being kissed, going to bed first and getting up last.

[Cf. कण्वप—

दृष्ट्वा न दृश्यते भूषा स्पृष्ट्वा दुर्वचनं वदेत् ।
रतिकालावगूढा तु चुम्बितो मार्जयेन्मुखम् ॥
मुक्ता विबुधाले पञ्चाच्छयने तु पराङ्मुखी ।
विरक्ता सा स्मृता नारी व्रजनीया प्रयत्नतः ॥

Here we find कण्वप and elsewhere कण्वप. I feel it is one and the same person. I think there is a reading स्पृष्ट्वा in the place of स्पृष्ट्वा in verse 8.]

भिक्षुशिका प्रव्रजिता दासी धात्री कुमारीका रजिका ।
मालाकारी दुष्टाङ्गना सखी नापितो ब्रूयः ॥ ६ ॥

कुलजनविनाशहेतुर्हृत्यो यस्मादतः प्रयत्नेन ।
साध्यः स्त्रियोर्जमिरया वंशयशोमानवृद्धपथम् ॥ १० ॥

Buddhist nuns, female ascetics, hand-maids, nurses, virgins, washer-women, flower-sellers, corrupt women, female companions and barbers' wives serve as go-betweens. As these are the causes of the ruin of respectable families, one should carefully protect women from them in order to enhance the reputation and honour of the family.

[It is well known that during the period of our author Buddhism was very popular in India, and so were their nuns. The word *Bhikṣuśikā* is not, strictly speaking, a Sanskrit one; it is a Sanskritized Prākṛta word. The word रजिका is ungrammatical. In *Alaṅkāra Śāstra* the following Dūṭis are mentioned :

ब्रूयः सखी नदी दासी धात्रेयी प्रतिवेणिनी ।
बाला प्रव्रजिता कारुः जिल्पिन्याद्याः स्वयं तथा ॥

Five kinds of *Kārus* (artisans) are mentioned viz. washer-man, carpenter, weaver, barber and cobbler. In this connection we can remind ourselves of what Arjuna says on कुलजनविनाश (I. 41-42).

अघमामिमवात्कृष्ण प्रदुष्यन्ति कुलस्त्रियः ।
स्त्रीषु दुष्टासु वाप्येव जायते वर्णसङ्करः ॥
सङ्करो नरकायैव कुलघ्नानां कुलस्य च ।
पतन्ति पितरो ह्येषां लुप्तपिण्डोदकक्रियाः ॥

रात्रीविहारजागररोगव्यपदेशपरमृहेक्षणिकरः ।
व्यसनोत्सवाश्च सङ्केतहेतवस्तेषु रक्ष्यान्व ॥ ११ ॥

Nocturnal recreation or walking, vigils, professing illness, staying in another's house, consultations with sooth-sayers, taking part in congregational inourings and festivals are occasions when women come in close contact with other men. Hence, they ought to be guarded on such occasions.

[Cf. काश्यप—

दुष्टसङ्गरता या तु या क्षिप्रं नाशयेत् कुलम् ।
तीर्थयात्रादनं भेदे परवेष्टममानमम् ॥
देवालये राज्यदनं परस्परनिवासिभिः ।
पितृवेषमनिवासं च न श्रेयः स्वामिता विना ॥
धृतकुम्भापमा नारी पुरुषवह्निवर्चसः ।
संश्लेषाद् द्रवते कुम्भस्तद्वत् स्त्री पुंभि भाविता ॥
निर्जने तु विचित्राङ्गं या स्त्री पुरुषमीक्षते ।
तस्याः प्रसिद्यते गुह्यमनुप्राप्तेच्छयात्विता ॥

सादी नेच्छति नोष्मति स्मरकयां शोभाविमिश्रालसा
मध्ये ह्रीपरिव्रिताभ्युपरमे लज्जाविनम्रानना ।
नर्विर्नकविधं करोत्यभिनयं नृपयच सा सावरा
बुद्ध्या पुष्पकृति च यानुचरति स्नानेतरैश्चेष्टितः ॥ १२ ॥

A loving damsel would at first evince no desire, but would not give up amorous talk; in the beginning of the sexual act, she would be bashful and languid; in the middle, she would be free from bashfulness, and at the end, bashfully hang down her face. Then again she would show, during coitus, various graceful expressions of sentiment, and perceiving the disposition of her lover attentively adapt herself to him in movements indicative of weariness or enthusiasm, as the case may be.

[The description fully tallies with the nature of *Śṛṅgāra* heroines of Sanskrit dramas. *Bhāva* has been defined by *Viśvanātha* (III. 118) thus :—

निर्विकारात्मके चित्ते भावः प्रथमविक्रिया ।

Here the commentator quotes extensively from an *Alaṅkāra* work entitled *Bāhulaka* :—

लोला विलासो विच्छित्तिविग्रमः किलकिञ्चितम् ।
योद्ध्ययितं कुट्टमितं विन्दोको ललितं तथा ॥

विहृतं चेति विज्ञेया दश स्त्रीणां स्वभावजाः ।
 तथा च—
 वागङ्गाजङ्गलः श्लिष्टः प्रीतिप्रयोजकैर्मधुरैः ।
 इष्टजनस्यानुकृतिर्लीला जेमा प्रयोगज्ञैः ॥
 स्थानासनयमनानां हास्यभूकर्मणां चैव ।
 उत्पद्यते विशेषो यः श्लिष्टः स तु विनासः स्यात् ॥
 मालाच्छादनभूषणविलेपनानादरम्यासः ।
 स्वलोर्जापि परो गोभां जनयेद् या सा तु विच्छिन्तिः ॥
 विविधानामर्थानां वागङ्गाहास्यसत्त्वमुक्तानाम् ।
 गदरागहर्षजनितो व्यत्यासो विभ्रमः प्राक्तः ॥
 स्मितहसितकचित्प्रभपुञ्जकरोपशर्गवैभ्रमाभिनायानाम् ।
 सङ्करकरणं हर्षविसृज्य किलकिञ्चित् जेयम् ॥
 इष्टजनस्य कथायां हेमालोनादिदर्शनेनापि ।
 तद्भाविभाषनकृतं तन्मोहायितमभिरुच्यते ॥
 केयस्तनादिप्रीतिरारागदतिहर्षसम्भ्रमोत्पन्नम् ।
 शुद्धमितमनुयदन्ति हि सुखस्य दुःखोपचारेण ॥
 इष्टानां भावानां प्राप्तायभिमानगर्भसम्भ्रमः ।
 स्त्रीणामनादरकृतो विव्वोको नाम विज्ञेयः ॥
 हस्तपादाशिविव्यासे भ्रूनेत्रौष्ठे प्रयोजिते ।
 सौकुमार्यं भवेद् येन ललितं तत्प्रकीर्तितम् ॥
 वाच्यानां प्रीतियुक्तानां प्राप्तानां यदभाषणम् ।
 व्याजात् स्वभायतो वापि विहृतं नाम तद्भवेत् ॥

Viśvanātha enumerates 18 *Alaṅkāras* of women including the ten mentioned here. He distinguishes three kinds of these *Alaṅkāras* (ornaments) among the 28 *Śatipada* ones, viz. 7 *Artless or Effortless ones*, 3 *Physical ones*, and 18 *Śvabhāva* or *Natural ones*.

स्त्रीणां गुणा दीवनरूपवेषदाक्षिण्यविमानविलासपूर्वाः ।

स्त्रीरत्नसंज्ञा च गुणान्वितासु स्त्रीव्याघयोऽन्यास्वतुरस्य पुंसः ॥ १३ ॥

The excellences of women are youth, beauty, charming dress, favourable attitude, knowledge of the arts of winning man's affection, graceful gait and the like. The best of those, possessed of the above excellences, are termed 'Gems of women', whereas others are only "Feminine Diseases for a cultured man".

[This verse should be read with LXXIV 4 and 17. In *Bhāsa's Śvapnavāsanāvaloka* we come across such excellent qualities in the

characters of *Vāsavadattā* and *Padmāvatī*. The epithet *स्त्रीव्याघ्रः* is similar to *Kālidāsa's* line, "यन्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याघ्रयः" which must have been in the mind of *Varāhamihira* while writing this verse. Every group of things and beings has its gem according to the dictum : "जातो जतो यदुत्तुष्टं तद्वलमिति कथ्यते ।

Cf. also Sage ६५५

यस्य भार्या शुचिदेक्षा मिष्टाप्रप्रियमादिनी ।
 आत्मगुप्ता भर्तृभक्ता सा श्रीरित्युच्यते वृधेः ॥
 या च भार्या विरुपाक्षी वयमना यमहृशिया ।
 उत्तरोत्तरवववो च सा जरा न जरा जरा ॥
 निविण्णे निविण्णा मृदिते मृदिता यमाकुलाऽऽकुलिते ।
 प्रतिविम्बसमा कान्ता सङ्कुहे केवलं भीता ॥

The metre here and in 25 is *इन्द्रवज्रा*.

न ग्राम्यवर्णैर्मलविद्यकाया निन्द्याङ्गसम्बन्धिकायां च कुर्वते ।
 न चाग्न्यकार्यस्मरणं रहस्या मनो हि मूलं हरदधमूलैः ॥ १४ ॥

A woman ought not to discuss in vulgar language topics pertaining to the unseemly parts of the body, while she herself is unclean; nor should she while in the company of her lover in privacy, remember other duties or tasks. For, the mind is the root or birth place of Love whose body was burnt by Lord Śiva. [A woman whose body is unclean with rustic colours i.e. with dirt gathered from her household duties, should not talk of the private parts etc to her lover.

[The commentator interprets *ग्राम्यवर्णैः* as *प्राकृतगणिकाभिः* or rustic women. I feel that that is not the intention of author. For, when she is physically unattractive on account of the dirt and dust on her body gathered during her domestic chores, a talk of private parts would rouse passion, but any activity of love at that time would be unnatural and mean. Love would be full and in the plenitude of its power when both mind and body are in harmony. That is why the woman is advised not to have any thought, except that of physical enjoyment, during sensual congress or when she is alone with her lover. This verse is a beautiful piece of art on account of the *व्यान्तरस्याम* (general statement), which would remind one of the poet's famous line "नरो हि जन्मन्तरसद्वर्तिनम्"]

स्वातं मनुष्येण समं त्यजन्ती बाह्वधामस्तनवानदक्षा ।

मुग्धकेमा मुसमीपरागरा तुप्तेऽनुमुप्ता प्रयमं विबुद्धा ॥ १५ ॥

A woman who breathes in unison with her lover, is ready to make her arms a pillow for him, offers skillfully her breasts to him, has her locks finely scented, goes to sleep after he has fallen asleep and wakes up before he does, has sincere and abiding love for him.

[Utpalā interprets सुसमीपरागा as शोभनं समीपे निकटे रागोज्ज्वरागो यस्याः । सुरतारम्भ एव जायते रागो यस्या इत्यर्थः ।

Cf. काण्वप

परस्परमनोरामै रमयित्वा मनः स्त्रियाः ।
गर्भं सम्भरते श्रेष्ठं सुभगं दीर्घजीवितम् ॥
दुर्मनःस्त्री विरयती च भवेतां राज्ञे यदि ।
तदा विरूपस्यान्त्यापुमुक्ताङ्गो दुःखितो भवेत् ॥

Our author knew the psychological implications of the union of man and women. When the union is considered as a spiritual act, a veritable sacrifice, how abominable should humanity consider forced cohabitations and the like!]

बुधस्त्वभाषाः परिवर्जनीया विमर्दकालेषु च न क्षमा याः ।
यासामसृग्वासितनीलवीर्यमाताम्रवर्णं च न ताः प्रशस्ताः ॥ १६ ॥

या स्वप्नशीला बहुरक्षपिता प्रवाहिनी दातृकफातिरब्जाः ।
महासना स्वेदयुताङ्गुष्ठुष्टा या ह्रस्वकेशी पलितान्विता वर ॥ १७ ॥

मांसानि दस्यारब्धं चलन्ति नार्या महोदरा विविधमिनी च या स्यात् ।
स्त्रीसङ्गणे याः कथितारब्धं पापास्ताभिनं कुर्यात्सह कामधर्मम् ॥ १८ ॥

Those women that are wicked by nature and are impatient or incompetent during coitus, ought to be avoided. Inauspicious are those whose blood is dark, blue, yellow or slightly copper-red. Even so are those that are sleepy by nature, have too much blood and bile, have a dripping (or burning) organ, are of a rheumatic and phlegmatic constitution, gluttonous, sweaty, with deformed limbs, short-haired and with (prematurely) grey hair. Those whose muscles are flaccid, who have pot-bellies, and who produce some indistinct sounds always, as well as those who have been declared sinful in the chapter on the signs of damsels are to be shunned; and one ought not to have sexual relations with such women.

[प्रवाहिनी is another reading in the place of प्रवाहिनी in verse 17. The असृग् mentioned here is the menstrual one. प्रवाहिनी is explained thus : प्रकर्षणे यस्या भगने पुरुषस्य शिञ्जे दाहो जायते । पुरतो दाहमुत्पादयति । For the inauspicious characteristics vide LXX. 16-23 *infra*.]

शशसोणितसङ्काशं लाक्षारसमन्त्रिकाशमथवा यत् ।
प्रशालितं विरज्यति यच्चासृक् तद्भवेच्छुद्धम् ॥ १९ ॥

यच्छब्दवेदनावजितं व्यहृत्सन्निवर्तते रक्तम् ।
तत्पुरुषसम्प्रयोगावविचारं गर्भतां याति ॥ २० ॥

The menstrual blood is sound if it resembles hare's blood, or lac, and fades when it is washed. [That is fit for impregnation]. Such blood as is not accompanied by sound and pain, and ceasing to flow after three days, will undoubtedly develop into an embryo after union with man (i.e. with man's sperm).

न दिनत्रयं नियेष्टुं स्नानं माल्यानुलेपनं स्त्रीभिः ।
स्नायाच्चतुर्थदिनस्य शास्त्रोक्तनोपवेशेन ॥ २१ ॥

पुष्पस्नानोषधयो याः कथितास्ताभिरसुमित्राभिः ।
स्नायास्तथात्र मन्त्रः स एव दस्तत्र निर्दिष्टः ॥ २२ ॥

A woman in menses ought not to bathe, nor wear garlands, nor anoint her body (with scents, sandal paste etc.) for three days. She should bathe on the fourth day according to the rules prescribed in the Dharmasāstras. She should use for her bath the herbs enumerated in the chapter on 'Royal Ablution' (XLVII. 39-42) mixed with water, and the same hymn mentioned there (55-70) will have to be recited on this occasion too.

युग्मासु किल मनुष्या निशासु नार्या भवन्ति विषमासु ।
दोर्घापुषः सुकृपाः सुखिनश्च विकृष्टयुग्मासु ॥ २३ ॥

They say that sexual union on even nights (after menses) produces male children, while on odd nights, female ones. On distant even nights, it leads to the birth of sons who will be long-lived, handsome and happy.

[According to the author the more distant the even night, the better it will be for the issue. The first four nights, no doubt, are forbidden for sexual union. The sixteenth is the last permitted night, as the remaining ones are termed the 'safe period'. These ideas are found in all the Smṛti texts.]

दक्षिणपार्श्वे पुरुषो रामे नारी यमावृणयसंस्थौ ।
यदुदरमध्योपगतं नपुंसकं तन्निबोद्धव्यम् ॥ २४ ॥

A foetus situated on the right side of the womb will be a male; while one on the left side, a female. One situated on both the sides will be twins and one in the middle is to be understood as a eunuch.

केन्द्रत्रिकोणेयु शुभस्थितेषु सन्ने शशाङ्के च शुभैः समेते ।

पर्यास्त्रिजाम्भारिगतैश्च मायातुङ्गजन्मयोगेषु च सम्प्रयोगम् ॥ २५ ॥

A man should have sexual union with his wife, when the Kendras (angles) and Konas (trines) are occupied by benefics, when the ascendant and the Moon are conjoined with benefics, when malefics occupy the 3rd, 6th, and 11th houses (from the ascendant), and when there are planetary combinations ensuring the birth of a male child.

[For yogas for male birth vide *Bṛhajjātaka* IV. 11; also *Phala-dīpikā* X. 10-11. See also this writer's "Fundamentals of Astrology" page 169.]

न नखवशनयिषतानि कुर्याद्भुतमये पुरुषः स्त्रियाः कथञ्चित् ।

ऋतुरपि दश पद् च चाक्षराणि प्रथमनिराचितानि न तत्र भण्यम् ॥ २६ ॥

A man ought not, on any account, to make any marks on his wife's body with his nails and tooth during her period of impregnation. Such a period lasts for sixteen days, of which the first three nights are unfit for union.

[The author here sounds a note of warning to passionate lovers. The *ritukāla* consists of the first 16 nights of which the first three nights are utterly forbidden and even the fourth night is considered unfit for union. This is the last of the five chapters devoted to *अशुभविषया* or 'discussion of matters relating to the harem', according to Utpala.

The metre is *शुण्णिकार*.]

शय्यासनलक्षणम् ॥७६॥

Chapter LXXIX—Signs of Couches and Seats

सर्वस्य सर्वकालं यस्मानुपयोगमेति शास्त्रमिदम् ।

राजा विशेषतोऽतः शयनासनलक्षणं वक्ष्ये ॥ १ ॥

Since this science dealing with the signs of couches and seats is useful for all persons at all times, especially for kings, I shall now expound it.

असनस्थानचन्दनहरिद्रसुरवावतिबुकीशालाः ।

कार्मर्यञ्जनपद्मकशाका वा शिशपा च शुभाः ॥ २ ॥

The trees recommended for the construction of beds and seats are Asana (*Bridelia montana*), Spandana, Candana, Haridra (*cochinum fenestratum*), deodar (*cedrus deodara*), Tinduki (*Diospyros paniculata*), Śāla (*Shorea robusta*), Kāśmari (*Gmelina arborea*), Aajana (*Moringa oleifera*), Padmaka (*Prunus cerasoides*), Śāka (*Tectona grandis*) and Śiṃśapā (*Dalbergia sissoo*).

अशनिअलानिसहस्तिप्रपातितो भवविहङ्गकृतनिलयाः ।

चैत्यमशानपयिजोर्वंशुष्कवल्लीनिबद्धपत्र ॥ ३ ॥

कण्टकिनो ये च स्युर्महानदीसङ्गमोद्भवा ये च ।

सुरमवनजाश्च न शुभा ये चापरयाम्यदिकृपतिताः ॥ ४ ॥

Inauspicious are the trees that have been pulled down by thunderbolts, water, storm and elephants; those in which bees and birds have built their abodes; those growing in sacred spots (or a towering tree in a cluster), burial grounds or roads; those that are withered at the top, and those that are entwined with creepers; so also are thorny trees; those growing at the confluence of great rivers, or near temples, and all those that have fallen in westerly or southerly direction.

प्रतिविद्धवृक्षनिमित्तशयनासनसेवनात् कुलविनाशः ।

व्याघ्रिधपव्ययकतहा भवन्त्यनर्था अनेकविधाः ॥ ५ ॥

[From the use of couches and seats made from forbidden (inauspicious) trees ensue the ruin of the family, diseases, danger, loss, quarrels and sorts of disasters.]

पूर्वच्छिन्नं यदि वा दाह भवेत्तत्परीक्ष्यमारम्भे ।

यद्यारोहेत्तस्मिन् कुमारकः पुत्रपशुदं तत् ॥ ६ ॥

Or if the timber had been cut formerly, then it should be examined carefully (if there be any signs of the forbidden variety) at the commencement of the work. Should a boy mount the timber, it would lead to the birth of sons and increase of cattle.

सितकुसुमसप्तवारणदध्यक्षतपुष्पकुम्भरत्नानि ।

मङ्गलान्यन्यानि च वृष्ट्वारम्भे शुभं ज्ञेयम् ॥ ७ ॥

It should be taken as a good augury, if, at the beginning of the work, one happens to see white flowers, a rutting elephant, curds, coloured rice, full pot, gems and other auspicious articles.

In the following verses the author gives the dimensions of beds meant for kings.

कर्माङ्गुलं यवाष्टकमूदरासक्तं सुपैः परित्यक्तम् ।

अङ्गुलगतं नृपाणां महती शय्या जयाथ कृता ॥ ८ ॥

A Practical Digit is the distance covered by eight husked barley grains touching one another in the middle. A great couch of kings measuring one hundred such digits would ensure victory.

नवतिः सैव षड्ना द्वादशहीना त्रिषट्कहीना च ।

नृपपुत्रमन्त्रिवसपतिपुरोधसां स्युर्ययासङ्ख्यम् ॥ ९ ॥

The length of the couches of the royal prince, minister, commander-in-chief of the army and royal preceptor (as well as astrologer) should be in order 90 digits, 84, 78 and 72 digits.

अष्टमतोऽष्टशोनं विष्कम्भो विश्वकर्मणा प्रोक्तः ।

आयामन्यशसमः पादोच्छ्रायः सकुक्ष्यशिरः ॥ १० ॥

The width of a couch prescribed by Viśvakarman is $\frac{1}{4}$ less than half the length (i.e. $\frac{1}{4}$ of the total length). The height of the legs including the belly and top should be equal $\frac{1}{3}$ third of the length of the couch.

[The length of a king's couch is 100 digits. So its width should be $100 \times \frac{1}{4}$ or 43 $\frac{1}{2}$ digits. The height of its legs would be $\frac{1}{3}$ or 33 $\frac{1}{3}$ digits. The same rule should be applied to the beds of others as well. Vide विषयकमेतत्.

अन्योन्यमुदरासक्तं वितुषं तु यवाष्टकम् ।

कर्माङ्गुलमिति प्रोक्तं तेन मानेन कारयेत् ॥

नृपरणामङ्गुलगतं शय्या दीर्घा जयावहा ।

नवतिर्नृपपुत्रस्य सा षड्ना तु मन्त्रिणः ॥

द्वादशहीना वलेशस्य त्रिषट्कहीना पुरोधसः ।

दैवज्ञानमेवेतत् तुल्यत्वात्कारयेत्ततः ॥

दैर्घ्यमष्टमभागोनं विष्कम्भः परिकीर्तितः ।

आयामन्यशसमः पादोच्छ्रायः प्रकीर्तितः ॥

स कुक्ष्यशिरसो ज्ञेयः शय्यायाः शुभकारकः ।

ऊनाधिपता च या शय्या सा ज्ञेया स्वामितोऽशुभा ॥

There seems to be a mistake in the 7th line of Viśvakarman's text. For it says that the width is equal to the length reduced by an eighth part, while according to our author it is a half of the length diminished by an eighth part. The word कुक्ष्य seems to be a technical term, which Utpala does not explain. I feel that it is a protruding part at the bottom of the leg. For, the author says that the total height of the legs should be a third of the length.]

In the following verses the author mentions the special effects of the timber used.

यः सर्वः श्रोत्रेण्यर्पयंङ्कुले निमित्तः स धनदाता ।

असनङ्कुलो रोगहरस्तिन्मुक्तसारेण वित्तकरः ॥ ११ ॥

यः केवलशिरापया विनिर्मितो बहुविधं स वृद्धिकरः ।

चन्दनमयो रिपुघ्नो धर्मयशोवीर्यजोवितकृत् ॥ १२ ॥

यः पञ्चकपर्यङ्कुः स वीर्यमायुः श्रियं श्रुतं वित्तम् ।

कुले शानेन कृतः कल्याणं साकरचितश्च ॥ १३ ॥

केवलचन्दनचितं काञ्चनगुप्तं विचित्ररत्नयुतम् ।

अध्यासन् पर्यङ्कुं विबुधैरपि पूज्यते नृपतिः ॥ १४ ॥

A cot made wholly of Śrīparṇī (*Gmelina arborea*) bestows wealth; one of Asana (*Aridelia montana*) destroys diseases; one of the pith of Tinduka (*Diospyros paniculata*) leads to wealth; one made wholly of

Śiṃśapā (*Dalbergia sissoo*), to all-round prosperity; one sandal wood destroys enemies and bestows religious merit, fame and long life; one of Padmaka (*Prunus cerasoides*) gives long life, prosperity, learning and wealth; one of Śāla (*Shorea robusta*) or Śāka (*Tectona grandis*), happiness and prosperity. A king, reposing on a cot made entirely of sandal wood and covered with gold and bedecked with wonderful gems, will be honoured even by the Gods.

[It is a well-known fact that Sandal-wood is considered as the queen of timber endowed with many spiritual and medicinal properties. The author has committed a grammatical lapse in अश्वामनः. He should have used अश्वामनः. Then he could have written the line as अश्वामनो मन्त्रः. . . . Next he gives the effects of minting up of the timber in the construction of cots and seats.]

अन्येन समायुक्ता न त्रिदुकी शिशावा च शुभफलदा ।
न श्रीपर्णेन च देवदारुक्षो न चाप्यसनः ॥ १५ ॥

शुभवी तु शालशाको परस्परं संयुतो पूषकश्च ।
सहस्रपुष्प प्रशस्तो गह्विनी च हरित्रककदम्बी ॥ १६ ॥

सर्पः स्पन्दनरचितो न शुभः प्राणान् हिनस्ति चाम्बकतः ।
असतोऽप्यवाप्तसहितः क्षिप्रं बोयान् करोति बहून् ॥ १७ ॥

अम्बस्पन्दनचन्दनवृक्षाणां स्पन्दनाच्छुभाः पादाः ।
फलतरुणा शयनासनमिष्टफलं भवति शर्येण ॥ १८ ॥

A cot made of Tinduki or Śiṃśapā along with some other timber will not yield good results; so is one of Deodar or Asana along with Śrīpārṇa. The Śāla and Śāka as well as Haridraka and Kadamba (*Anthacephalus indicus*) are good, whether used jointly or separately. A cot wholly made of Spandana or Amba tree (in Marathi. Ambāḍā?) is not auspicious, since it destroys life; one of Asana coupled with some other timber produces immediately all kinds of troubles. It is beneficial to have legs made of Spandana tree for cots made of Amba, Spandana and Candana. Cots and seats made of any fruit-tree will have favourable effects.

गजदन्तः सर्वेषां प्रोक्ततरुणां प्रशस्यते योगे ।

कार्योऽस्मिन्कारविधिर्गजदन्तेन प्रशस्तेन ॥ १९ ॥

Ivory is highly commended for use in the construction of cots

and seats in combination with any of the approved timber. Hence decorations should be made with good ivory.

दन्तस्य मूलपरिधिं द्विरायत्तं प्रोज्झ्य कल्पयेच्छेषम् ।

अधिकमनूपचराणां न्यूनं गिरिचारिणां किञ्चित् ॥ २० ॥

Cut off the tusk leaving a length (from the bottom) equal to twice the circumference of the tusk at the bottom and use the remainder for decorative purposes. A little more of it will have to be left off in the case of elephants haunting marshy places, and a little less in the case of those haunting mountain-regions.

[Some editions read श्रीह्र in the place of श्रीकृष्ण. The reason why a little less is to be cut off in the case of elephants living on mountains is given by Utpala thus : यतः पर्वतानि तस्माद्दन्तान् पश्यन्ति । There may be another reason as well, viz. in the marshy places the tusks are not very strong at the root, while in mountains they are hard right from the bottom.]

धीवृक्षवर्धमानकृत्तव्यजचामरान्तरूपेषु ।

छेदे वृष्टेऽप्यारोग्यविजयधनवृद्धिसौख्यानि ॥ २१ ॥

प्रहरणसदृशेषु जयो नन्दायत्तं प्रनन्दवेशाप्तिः ।

लोष्टे तु सद्यःपूर्वस्य भवति वेशस्य सम्प्राप्तिः ॥ २२ ॥

स्त्रीरूपे धननाशो भृङ्गारेऽम्पुत्यते सुतोत्पत्तिः ।

कुम्भेन निधिप्राप्तिर्यात्राविष्मं च हृष्टेन ॥ २३ ॥

कृत्तासकपिमुज्ज्वल्यसुखिसम्प्राप्तयो रिपुवशित्वम् ।

मृष्टोलूकश्चाक्षय्येताकारेषु जनमरकः ॥ २४ ॥

पाशोऽयवा कबन्धे नृपभृत्पुर्जनविपत् क्षुते रक्षते ।

कृष्णे स्यावे कृष्णे वृगन्धे चाशुभं भवति ॥ २५ ॥

On cutting the tusk, if figures resembling ■ Bilva tree (*Aegle marmelos*), Vardhamāna emblem, umbrella, banner or chowries appear sound health, victory, increase of wealth and happiness are to be expected. A figure like a weapon causes victory; one like a spiral turning to the right, recovery of lost lands; one like a clod, complete possession of a country conquered before; one like a woman, loss of wealth; one like a vase, birth of a son; one like a pot, acquisition of a treasure; one like a rod, obstacle to a journey; those like chameleons, monkeys and serpents, famine, disease and imprisonment at the hands of an enemy; those like eagles, owls, crows and

Śimśapā (*Dalbergia sissoo*), to all-round prosperity; one sandal wood destroys enemies and bestows religious merit, fame and long life; one of Padmaka (*Prunus cerasoides*) gives long life, prosperity, learning and wealth; one of Śāla (*Shorea robusta*) or Śāka (*Tectona grandis*), happiness and prosperity. A king, reposing on a cot made entirely of sandal wood and covered with gold and bedecked with wonderful gems, will be honoured even by the Gods.

[It is a well-known fact that Sandal-wood is considered as the queen of timber endowed with many spiritual and medicinal properties. The author has committed a grammatical lapse in मध्याग्नः. He should have used मध्याग्निः. Then he could have written the line as मध्याग्नीनो मय्य. . . Next he gives the effects of mixing up of the timber in the construction of cots and seats.]

अथैन समायुक्ता न तिवुको शिराया च शुभफलदा ।
न धीवर्णनं च देववाक्कुशो न चाप्यसनः ॥ १५ ॥

शुभदो नु शालशायको परस्परं संयुतो पृथक्चैव ।
तद्वत्पृथक् प्रमास्ती सहितो च हरिद्रककदम्बो ॥ १६ ॥

सर्पः स्पन्दनरचितो न शुभः प्राणान् हिनस्ति चाम्बकृतः ।
प्रसन्नोऽन्यवाकसङ्घितः क्षिप्रं दोषान् करोति चतुर्न ॥ १७ ॥

अम्बस्पन्दनचन्दनवृक्षाणां स्पन्दनाच्छुभाः पादाः ।
फलतद्वशा शयनासननिष्ठफलं भवति सर्वेषां ॥ १८ ॥

A cot made of Tinduki or Śimśapā along with some other timber will not yield good results; so is one of Deodar or Asana along with Śrīparṇa. The Śāla and Śāka as well as Haridraka and Kadamba (*Anthocephalus indicus*) are good, whether used jointly or separately. A cot wholly made of Spandana or Amba tree (in Marathi, Ambāḍi?) is not auspicious, since it destroys life; one of Asana coupled with some other timber produces immediately all kinds of troubles. It is beneficial to have legs made of Spandana tree for cots made of Amba, Spandana and Candana. Cots and seats made of any fruit-tree will have favourable effects.

गजदन्तः सर्वेषां प्रोक्ततरूणां प्रशस्यते योगे ।

कार्योऽलङ्कारविधिर्गजदन्तेन प्रशस्तेन ॥ १९ ॥

Ivory is highly commended for use in the construction of cots

and seats in combination with any of the approved timber. Hence decorations should be made with good ivory.

दन्तस्य भूतपरिधिं द्विरायत्तं प्रोक्ष्य कल्पयेच्छेषम् ।

अधिकमनूपचराणां न्यूनं गिरिवारिणां किञ्चित् ॥ २० ॥

Cut off the tusk leaving a length (from the bottom) equal to twice the circumference of the tusk at the bottom and use the remainder for decorative purposes. A little more of it will have to be left off in the case of elephants haunting marshy places, and a little less in the case of those haunting mountain-regions.

[Some editions read प्रोक्ष्य in the place of प्रोक्ष्य. The reason why a little less is to be cut off in the case of elephants living on mountains is given by Utpala thus : यद् यथैतन्नितासादन्तान् पर्यन्ति । There may be another reason as well, viz. in the marshy places the tusks are not very strong at the root, while in mountains they are hard right from the bottom.]

धीवृक्षवर्धमानच्छत्रवृक्षजामरानुरूपेयम् ।

छेदे वृष्टेऽप्यारोग्यविजयघनवृद्धिसौख्यानि ॥ २१ ॥

प्रहरणसमूहोऽप्यु जयो नन्दावर्ते प्रनष्टवेशास्तिः ।

लोष्टे तु लघ्वप्रूर्वस्य भवति वेशस्य सम्प्राप्तिः ॥ २२ ॥

स्त्रीरूपे धननाशो भृङ्गारेऽप्युत्थिते सुतोत्पत्तिः ।

कुम्भेन निप्रिप्राप्तिर्मात्राविघ्नं च वण्डेन ॥ २३ ॥

कृकलासकयिमृजङ्गलेऽप्युत्थिते रिपुप्रशिक्षम् ।

मृगोत्तूकध्वाङ्गशयनाकारेषु जनमरकः ॥ २४ ॥

पाशोऽप्यवा कवचं नृपभृत्योर्जनविपत् क्षुब्धे रक्षते ।

कृष्णे श्यावे कृष्णे नृगान्धे चाशुभं भवति ॥ २५ ॥

On cutting the tusk, if figures resembling a Bilva tree (*Aegle marmelos*), Vardhamāna emblem, umbrella, banner or chowries appear sound health, victory, increase of wealth and happiness are to be expected. A figure like a weapon causes victory; one like a spiral turning to the right, recovery of lost lands; one like a clod, complete possession of a country conquered before; one like a woman, loss of wealth; one like a vase, birth of a son; one like a pot, acquisition of a treasure; one like a rod, obstacle to a journey; those like chameleons, monkeys and serpents, famine, disease and imprisonment at the hands of an enemy; those like eagles, owls, crows and

hawks, pestilence; one like a noose or a truncated body, bodes the king's death. If blood comes out from the cut, there will be calamity to the people; if the cut be dark, grey or rough and bad-smelling, there will be disaster.

[The author uses the word *विन्न* in the neuter gender instead of the masculine.]

शुक्लः समः सुगन्धिः स्निग्धश्च शुभावहो भवेच्छेदः ।

अशुभश्चच्छेदा ये शयनेष्वपि ते तथा कलदाः ॥ २६ ॥

A cut that is white, even, fine-smelling and glossy, leads to good results. Just as auspicious and inauspicious cuts in ivory produce good and bad results, even so do they in the timber used for couches (and seats).

ईयायोगे वाह प्रवक्षिणाग्रं प्रशस्तमाचार्यः ।

प्रपस्येकविग्रे भवति भयं भूतसञ्जनितम् ॥ २७ ॥

In fitting up the frame of the cot, the tips of the beams should be laid in a direction from left to right; so have the ancient sages declared. If they be laid contrariwise, or all the tips turned to the same direction, there would be danger from ghosts.

[*Īṣā* is a technical term. It is simply the frame consisting of two short and two long beams. The side beams are fixed into the two smaller ones. While fixing the side beams care should be taken to join the bottom of the head-side beam with the tip of the northern beam and the tip of the former with the bottom of the southern beam. In this arrangement the tip of the leg-side beam will face the north. Thus no two tips will be meeting each other. This is called *Pradakṣiṇāgra* (the tips being fixed in a clockwise manner). We must be beholden to the commentator for the very lucid explanation of the fitting of the frame.]

एकेनावक्षिरसा भवति हि पादेन पादवेकत्वम् ।

द्वाभ्यां न जीयेतेऽन्नं त्रिचतुभिः क्लेशवधवन्धाः ॥ २८ ॥

If one of the legs is put topsy-turvy, the owner will have one of his feet crippled; if two, he cannot digest his food; and if three or four, he will have misery, captivity and death.

[Here the topsy-turvy position refers to the timber from which the legs are made : The upper part of the tree should not occupy a lower position in the leg.]

सुषिरेऽयं विवर्णं ग्रन्थो पादस्य शोभे व्याधिः ।

पादे कुम्भो यश्च ग्रन्थो तस्मिन्नुदररोगः ॥ २९ ॥

कुम्भाधस्ताज्जङ्घा तत्र कृतो जङ्घयोः करोति भयम् ।

तस्याश्वाधारोऽयः क्षयकृद् द्रव्यस्य तत्र कृतः ॥ ३० ॥

धुरवेशे यो ग्रन्थः धुरिणां पीडाकरः स निर्दिष्टः ।

ईयाशीर्षेऽप्येव निशामसंस्थो भवेन्न गुणः ॥ ३१ ॥

If there be a hollow or a discoloured knot in the upper part of the leg, the owner would have some cerebral ailment. If there be such a knot in its pot, he would have stomach trouble; if in the shank-like part below the pot, danger to his shanks; if in the support beneath that, loss of wealth; if in the hoof (lowest part), trouble to the hoofed animals. Inauspicious also is a knot occurring at a third of the length of the side-beams and cross beams.

[Here the leg is divided into five parts viz. *Śirṣa* or Head, *Kumbha* or Pot, *Jāṅghā* or shanks, *Ādhara* or Support and *Ahura* or Hoof. Though *Śirṣa* primarily means the head-side beams, the opposite beam also is to be included under the rule.]

निष्कुटमथ कोलाग्रं सूकरनयनं च वस्त्रनाभं च ।

कालकमन्द्यङ्गुकमिति कथितश्छिद्रसङ्क्षेपः ॥ ३२ ॥

The different kinds of blemishes or holes in the wood may be summed up in the following list : *Niṣkuṭa* (cavity) *Kolāgra* (Boar's Eye), *Sūkarānayaṇa* (Hog's Eye) *Vatsanābha* (Calf's Navel), *Kālaka* (Dark Spot) and *Dhundhuka* (Cut Dark Spot).

घटवत् सुषिरं मध्ये च निष्कुटं छिद्रम् ।

निष्पावमायमानं नीलं छिद्रं च कोलाग्रम् ॥ ३३ ॥

सूकरनयनं विषमं विवर्णमप्यर्धपर्वदोषं च ।

वामावर्तं भिन्नं पर्वमितं वत्सनाभाख्यम् ॥ ३४ ॥

कालकसङ्घं कृष्णं धुन्धुकमिति यद् ध्वेद्विनिर्दिष्टम् ।

वास्तवर्णं छिद्रं न तथा पापं समुद्दिष्टम् ॥ ३५ ॥

The blemish or hole called *Niṣkuṭa* is like a pot, hollow in the middle and narrow at the mouth; the second viz. *Kolāgra*, is blue like a grain of *Niṣpāva* (*Dolichos lablab*) or *Māṣa* (*Phascolus radiatus* i.e. black-gram) the third viz. *Sūkarānayaṇa*, is uneven, discoloured

and extending over one joint and a half; the fourth viz. *Vatsanābha*, is a spot running from left to right, broken and extending over one joint; the fifth viz. *Kūlaka*, is a black spot; and the sixth viz. *Dhundhuka* is also dark, but cut. A blemish, having the same colour as the wood itself is not deemed so harmful.

निष्कुटसञ्ज्ञं वृद्धस्यस्तु कोलेक्षणे कुलध्वंसः ।

शस्त्रमयं सूकरके रांगमयं वत्सनाभादये ॥ ३६ ॥

कालकधुन्धुकसञ्ज्ञं कीर्तयिद्वं च न शुभं छिद्रम् ।

सर्वग्रन्थिप्रचुरं सर्वत्र न शोभनं दाह ॥ ३७ ॥

The blemish named *Nīṣkūṭa* causes loss of wealth; *Kolākṣa*, ruin of the family; *Sākarāṅgāya*, danger from weapons; *Vatsanābha*, threat of disease. The last two blemishes and a hole bored by insects are not beneficial. In general, timber that is full of knots is never good.

एकद्वयेण धर्मं वृक्षद्वयनिर्मितं च धन्यतरम् ।

त्रिभिरात्मजवृद्धिकरं चतुर्भिरयं यशस्वाम्यम् ॥ ३८ ॥

पञ्चवनस्पतिरचिते पञ्चत्वं याति तत्र यः शोभे ।

षट्सप्तष्टतल्लणां काष्ठैर्घटिते कुलविनाशः ॥ ३९ ॥

A cot or seat made from a single tree ॥ blessed; more blessed is the one made from two kinds of trees; one of three kinds leads to the prosperity of one's children (or to birth of children and prosperity); one of four kinds, to wealth and exceptional fame. One made from five kinds of timber causes the death of the person who sleeps on it; and one of six, seven or eight kinds, the ruin of the family.

[Here 'single tree' means the same kind of timber. In this chapter neither the author nor the commentator names or quotes except in one place authority. Of course the former mentions once *Viśvakarman* and then refers to *Ācāryas* and says *समुद्दिष्टम्* and *निर्दिष्टम्* *Varāhamihira* must have had before him many works bearing on this subject.]

रत्नपरीक्षा ॥८॥

Chapter LXXX—Examination of Gems

रत्नेन शुभेन शुभं भवति नृपाणामनिष्टमशुभेन ।

यस्मादतः परीक्ष्य देवं रत्नाश्रितं तज्ज्ञः ॥ १ ॥

Since a jewel endowed with good characteristics ensures good luck to kings, and one with bad ones, disaster, connoisseurs ought to examine their fortune depending on jewels.

[It is well known that propitiation of evil planets is recommended by astrologers through appropriate gems, apart from worshipping the Deities presiding over the afflicted or afflicting planets. All gems are not found to be satisfactory owing to their having some defects. Hence proper examination and trial of jewels are very essential. In this connection, it may be remembered that planetary colours play an important role in man's life.]

द्विपहयवनितादीनां स्वगुणविशेषेण रत्नमाब्धोऽस्ति ।

इह सूपलरत्नानामधिकारो यज्यपूर्वाणाम् ॥ २ ॥

The term 'Gem' is applied, generally, to elephants, horses, women and so on, on account of the excellence of their intrinsic merits; but here the context is that of precious stones such as diamonds.

[Every excellent representative of a class is designated as a 'Gem' in literature. Vide *Amara*, 'रत्नं स्वजातिश्रेष्ठेऽपि' Still here we are concerned with precious stones in particular, as they alone come under the *Adhikāra* (content). This word is met with in scientific literature such as Grammar, where there are *Adhikāra* aphorisms; which exercise sway over the entire delineated chapter or topic.]

रत्नानि बलाहृत्पादघीचितोऽप्येवदन्ति ज्ञातानि ।

केचिद्भुवः स्वभावाद् वैचित्र्यं प्राहुर्यसानाम् ॥ ३ ॥

Gems, they say, were born of the bones of the demon *Bala*; while others state that they were born of Sage *Dadhici*; yet others

declare that the wonderful variety of gems is caused by the characteristic qualities of the earth.

[Utpala quotes here some Purāṇic verses :

सम्भूतानि वल्लह्व्याद्रत्नानि विविधानि च ।
गतानि नानावर्णत्वमस्मिन् भूमिसंश्रयात् ॥
रत्नानि दधीचिमुनेर्जज्ञानि सहस्रशो लोके ।
अस्मिन् भूमिवशाद् नानावर्णत्वमायतानि गुणैः ॥

Dadhīci is also spelt as Dadhīca. He offered his bones to the Gods who got them made into the *Vajrayudha* by the celestial architect for Indra, who killed the mighty foe Vṛtra with it. Hence diamond is supposed to have originated from the Sage's bones. The last opinion is in agreement with the modern view to the effect that gems are the effect of great subterranean pressure. After all, they say, diamond is nothing but carbon. The commentator is right in his remark : उपला रत्नरूपत्वं प्राप्ताः कालान्तरेणेति श्राव्यः ।]

सर्वेन्द्रनीलमरकतककैतरपथरागवधिराडयाः ।
वैश्वर्यपुलकविमलकराजमणिस्फटिकशनिमलताः ॥ ४ ॥
सीगन्धिकयोमेदकशङ्खमहानीलपुष्परत्नाहवाः ।
महामणिज्योतीरससम्पकमुक्ताप्रयालानि ॥ ५ ॥

The following are the gems :— Diamond, Sapphire, Emerald, Agate, Ruby, Blood-stone, Beryl, Amethyst, Vimalaka, Royal gem (quartz?), Crystal, Moon-gem, Saugandhika, Opal, Conch, Azure stone, Topaz, Brahma-gem, Jyotirasa, Sasyaka, Pearl and Coral.

[The commentator states that out of these 22 kinds of gems only four are most important. They are : diamond, pearl, ruby and emerald. The Ācārya accordingly treats of only these varieties.]

Next he describes the sources, deities etc. of diamonds.

वेणातटे विभुद्धं शिरीषकुसुमप्रभं च कीशलकम् ।
सौराष्ट्रकमाताम्रं कृष्णं सीपरिकं यज्जम् ॥ ६ ॥
ईषत्तारं हिमवति मतङ्गजं वल्लभपुष्पसङ्क्रागम् ।
आपीतं च कलिङ्गे श्यामं पौण्ड्रेषु सम्भूतम् ॥ ७ ॥

Diamonds got from the banks of the Vepā river are of the purest kind; those mined in Kosala have the lustre (whitish yellow) of the Śīrīṣa flower (*Albizia lebeck*); those of Surāṣṭra, a reddish

lustre; those of Saurpāra country are dark in colour; those of the Himalayan regions, slightly reddish (or copper coloured); those of Mātāṅga country have the colour (pale white) of the Valla blossoms; those of Kālīṅga are yellowish; and those of Paundra, black.

[For Vepā vide XVI. 9, XIV. 12 and IV. 26 supra. It is in the Southern Division and is the modern Wainganga, a tributary of the Godāvarī. For Pundra or Paundra cf. V. 70, IX. 15, X. 14, XI. 27, XVI. 3 etc. The country corresponds to North Bengal and is identified with Mahasthan in Bogra district.]

ऐन्द्रं वदधि शुक्लं श्यामं सप्तस्यद्वयमितं च ।
कवलीकाण्डनिकाशं वैष्णवमिति सर्वसंस्थानम् ॥ ८ ॥
वाङ्ममवलामुहोषमं भवेत् कर्णिकारगुणनिभम् ।
शृङ्गाटपतंत्यानं व्याघ्राभिनिभं च हौतमुजम् ॥ ९ ॥
वयस्यं च यक्षोपमशोककुसुमप्रभं समुद्रिष्टम् ।
ज्योतिः खनिः प्रकोर्णकमित्याकरसम्भवस्त्रिभिः ॥ १० ॥

A white hexagonal diamond is presided over by Indra; a dark one of the shape of a snake's mouth by Yama; one with the colour (bluish yellow) of the plantain trunk (*Musa paradisiaca*), and of any shape, by Viṣṇu; one having the colour of the Karpikāra flower (*Pterospermum acerifolium*) and shaped like the female genital organ (or clitoris), by Varuṇa; a triangular one of the colour of a tiger's eye (bluish red), by Fire; one having the shape of a barley corn and the hue of Aśoka flower (*Saraca indica*), by Vāyu (Wind). Diamonds have three different sources, viz. rivers, mines and other places where gems are found.

रक्तं पीतं च शुभं राजन्यानां सितं द्विजातीनाम् ।
शरीरं वैश्यानां शूत्राणां शस्यतेऽसिनिभम् ॥ ११ ॥

Red and yellow diamonds are auspicious for Kṣātriyas; white ones, for Brāhmaṇas; those of the hue of Śīrīṣa flower (whitish yellow), for Vaiśyas; and those of the colour (dark) of swords, for Śūdras.

सितसर्पपाण्डकं तण्डुलं भवेत्तण्डुलंस्तु विशत्था ।
तुलितस्य द्वे सवो मूल्यं द्वि ब्रह्मनिते चैतत् ॥ १२ ॥
पादव्यसाद्योर्नं त्रिमलपञ्चाशोऽष्टशशाह्व ।
सामश्च पञ्चविंशः शतकः साहस्रिकश्चेति ॥ १३ ॥

Eight seeds of white mustard are equal to one rice grain. The price of a diamond weighing 20 rice grains is two lakhs (Kārṣāpaṇas) one weighing 18 grains is worth a lakh and a half Kārṣāpaṇas (silver); one of 16 grains, 2½ lakhs (or 133,333 $\frac{1}{3}$); one of 14 grains, one lakh; one of 12 grains, $\frac{5}{8}$ lakh (or 67,666 $\frac{2}{3}$); one of 10 grains, 40,000; one of eight grains, 12,500; one of six grains, 8,000; one of four grains, 2000; one of two grains 200 Kārṣāpaṇas of silver.

In these two verses the author gives a table of weights for weighing and assessing gems.

80 silver coins make one Paṇa and 20 Paṇas make one Kārṣāpaṇa. Cf. the following :

विशतिः श्वेतिकाः प्रोक्ता काकिण्येका विचक्षणैः ।
तच्चतुष्कं पण इति चतुर्थे तच्चतुष्टयम् ॥
चतुर्थकचतुष्कं तु पुराण इति कथ्यते ।
कार्पापणः स एवोक्तः श्वचित्तु पणविशतिः ॥

This can be tabulated thus :

20 silver coins = 1 Kākinī,
4 Kākinīs = 1 Paṇa,
4 Paṇas = 1 Caturtha,
4 Caturthas = 1 Purāṇa or Kārṣāpaṇa.

[Thus there are two values of Kārṣāpaṇa viz. 16 Paṇas and 20 Paṇas.]

सर्वप्रव्यामेष्टं लघ्वश्चरति तरति रश्मिवत् स्निग्धम् ।
तद्विवनलशङ्खापोपमं च वज्रं हितायोक्तम् ॥ १४ ॥

A diamond is said to be beneficial to the owner, if it cannot be cut by any other substance, is light, cleaves through water like a ray of light, is glossy and similar in lustre to lightning, fire or the rain-bow.

[The commentator wrongly construes the words तरति and रश्मिवत्. The former means, according to him, *sinks*; and the latter, *full of rays*. तरति always means to float or to cross, and रश्मिवत् like a ray, because in the other sense the form would be रश्मिवत्.]

काकपदमक्षिकाकेशघातुपुत्तानि शर्करं विद्धम् ।
द्विगुणांश्च दग्धकलुषवस्तविशोर्णानि न शुभसि ॥ १५ ॥

Inauspicious are the diamonds that show scratches like crows, claws, bees or hair, are mixed with coloured mineral substances or

pierced by gravel, have double facets, are burnt, discoloured, lustreless or perforated.

यानि च भृशवृद्धतितपचिपिटवासीफलप्रदीर्घाणि ।
सर्वेषां चैतेषां मूल्याद् भागोऽष्टमो हानिः ॥ १६ ॥

So also are those that are covered with bubbles, split at the points, flattened, or oblong like the Vāsi fruit (*sitsea chinensis*?). The price of all such is one-eighth less than that specified above (on the basis of the weight.)

वज्रं न किञ्चिदपि धारयितव्यमेके
पुत्रार्थिनीभिर्बलभिदशन्ति तज्जाः ।
शृङ्गादकत्रिपुटघान्यवत् स्थितं य-
च्छोणीनिभं च शुभवं तन्नयार्थिनीनाम् ॥ १७ ॥

Some authorities are of opinion that women wishing to beget sons should never wear diamonds; but (in our opinion) diamonds that are triangular, trigonal and like the coriander seed, or the buttocks, are productive of good results to damsels desiring male offspring.

[The commentator construes शोणीनिभं as स्त्र्यधरस्यसङ्गम् cf. the following :

सुतार्थिनीभिर्धन्याभिर्न धार्यं वज्रसंशकम् ।
यच्च शृङ्गादकाकारं त्रिपुटं घान्यवत्स्थितम् ॥
शोणीनिभं सुवर्णं च स्निग्धं किरणसंयुतम् ।
तच्छस्तं धारणे स्त्रीणां पुत्रवृद्धिप्रदं स्मृतम् ॥

The metre is वसन्ततिलका.]

स्वजनविषयजोवितक्षयं जनयति वज्रमनिष्टलक्षणम् ।
अशान्तिविषमयारिनाशनं शुभसुखयोगकरं च भूभूताम् ॥ १८ ॥

A diamond with inauspicious characteristics causes the ruin of the wearer's kith and kin, wealth and life; whereas a good one destroys the enemies and danger from thunderbolt and poison. It especially confers a lot of enjoyments on kings.

[Some texts read वज्रयोगकरम् instead of उपयोगकरम्.

The metre is जयशङ्कर.]

मुक्तालक्षणम् ॥ ८१ ॥

Chapter LXXXI—Signs of Pearls

This and the following two chapters are only the subsections coming under the Adhikāra of 'Examination of Gems'.

द्विषमजगत्तुक्तिशङ्खाश्रयेणुक्तिमसूकरप्रसूतानि ।

मुक्ताफलानि तेषां बहु साधु च मुक्तिर्ज भवति ॥ १ ॥

Pearls are got from (i) elephants, (ii) serpents, (iii) pearl-oysters, (iv) conch-shells, (v) clouds, (vi) bamboos, (vii) whales and (viii) hogs; but the best pearls are those that are got from pearl-oysters.

[Mallinātha quotes a similar verse

करोन्मृगीमूतपराहृणस्त्वमस्माद्विवेणुचूचणुक्तिजानि ।

मुक्ताफलानि प्रथितानि लोके तेषां ॥ मृपत्युचूचमेव धूरि ॥

Kālidāsa refers to pearls being produced in the heads of lordly elephants on the Himalayas, in the following verse.

पदं तुपारमुत्तिष्ठोत्तरकतं यस्मिन्मृदुद्विषाणि हृदद्विषानाम् ।

चिन्वन्ति मार्गं नखरन्ध्रमुक्तेर्मुक्ताफलैः केसरिणां किराताः ॥]

सिंहलकपारलीकिकसीराष्ट्रकताम्रपणिपारवाः ।

कोक्षरपाण्ड्यवाटकहेमा इत्याकारास्तत्त्वष्टौ ॥ २ ॥

There are eight sources of the best pearls, viz. (1) Sīṃhalaka (Ceylon), (2) Paraloka (Travancore coast); (3) Surāṣṭra (Kathiawad peninsula), (4) Tāmrāparṇī river (in the Madras State), (5) Pāraśava (Persia), (6) a Northern country, (7) Pāṇḍya-vāṭaka and (8) the Himalayas.

In ancient India Ceylon and the tiny islands around it were great pearl-producing centres. This is recorded by the Chinese pilgrim Fa-hien (399-414 A.D.). Paraloka is identified with Purali in Kerala. By Surāṣṭra is meant the Gulf of Cambay. The Pāṇḍya country lay in the southernmost part of the Indian peninsula.

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बहुसंस्थानाः स्निग्धा हंसाभाः सिंहलाकराः स्यूताः ।

ईयत्ताम्राः श्वेतास्तभोवियुक्ताश्च ताम्राख्याः ॥ ३ ॥

कृष्णाः च्येताः पोताः सशर्कराः पारलीकिका विषमाः ।

न स्यूता नात्यल्पा नवनीतनिभाश्च सीराष्ट्राः ॥ ४ ॥

ज्योतिष्मत्यः शुष्का गुरवोऽतिमहागुणाश्च पारशवाः ।

तद्यु जर्जरं वधिनिभं बृहद्विसंस्थानमपि हेमम् ॥ ५ ॥

विषमं कृष्णश्वेतं तद्यु कोक्षरं प्रमाणतेजोयत् ।

निम्नफलविपुटघान्यकचूर्णाः स्युः पाण्ड्यवाटकधराः ॥ ६ ॥

The pearls got from Ceylon are mulishaped, glossy, swan-white and large; those from the Tāmrāparṇī river are white with a slight red tinge, and bright; those from Paraloka (Travancore area) are blackish, white or yellow, mingled with gravel and uneven; those from Surāṣṭra are neither too big nor too small, and with the lustre of butter; those from Persia are lustrous, clear, heavy and very valuable (of a very high calibre); those from the Himalayas are light, broken (discoloured?), curd-like in appearance, large and double-shaped; those from the Northern country are rough (or uneven), black and white, light, of good size and brilliance; and those from Pāṇḍya-vāṭa are like the Neem fruit (*Acadirachta indica*) or coriander seed, trigonal and very tiny.

[The commentator says that जर्जर means विषमम्. About the pearl wealth of the Tāmrāparṇī vide the Raghuvamśa IV :

ताम्रपर्णीसमेतस्य मुक्तासारं महोदधेः ।

ते निपत्य ददुस्तस्मै यशः स्वमिव सञ्चितम् ॥]

अतसीकुसुमश्यामं शृण्णधर्मं शशाङ्कुलङ्कुशम् ।

हरितालनिभं यारुणमसितं यमदंढतं भवति ॥ ७ ॥

परिणतदाडिमवृत्तिकामुज्जातरां च वायुदेवत्यम् ।

निधूमानलकमलप्रभं च विज्ञेयमाणेयम् ॥ ८ ॥

A pearl dark like the Atasi (*Linumcatissimum*) flower is presided over by Viṣṇu; one like the Moon, by Indra; one having the hue yellow orpiment, by Varuṇa; a dark one, by Yama; one red like the seed of a ripe pomegranate (*Punica granatum*) or a Guñjā (*Abrus precatorius*), by Vāyu; and one having the brilliance of smokeless fire or the lustre of lotus (*Nelumbo nucifera*), by Fire.

माषकचतुष्टयधृतस्यैकस्य शताहता विपश्चासत् ।
कार्पाषणा निगदिता मूल्यं तेजोगुणयुतस्य ॥ ६ ॥

माषकवलहान्याती द्वाविंशतिरतिस्त्रयोदश च ।
अष्टौ च शतानि शतत्रयं विपश्चासता सहितम् ॥ १० ॥

पञ्चविंशं शतमिति चत्वारः कृष्णमा नवतिमूल्याः ।
साधारिस्तिस्रो गुञ्जाः सप्ततिमूल्यं धृतं रूपम् ॥ ११ ॥

गुञ्जात्रयस्य मूल्यं पञ्चाशद्वैक्यं गुणयुतस्य ।
रूपकपञ्चविंशत्यस्य गुञ्जार्धहोतस्य ॥ १२ ॥

The price fixed for a pearl of good lustre and quality, weighing four Māṣakas is 55,000 Kārṣāpanas Silver. The prices of pearls weighing $3\frac{1}{2}$, 3, $2\frac{1}{2}$, 2 and $1\frac{1}{2}$ Māṣakas in order are 3200, 2000, 1300, 800 and 353 K. Silver. A pearl weighing one Māṣaka is worth 135 K.; one weighing four Guñjās or Rattis is worth 90 K.; one of $3\frac{1}{2}$ Rattis, 70 K.; a good one of 3 Rattis, 50 silver pieces (Kārṣas); one of $2\frac{1}{2}$ Rattis, 35 silver pieces.

[Five Guñjās (Rattis or Kṛṣṇapalas) make one Māṣa. For the qualities of gems vide LXXXII. 3.]

पलवशाभागो धरणं तद्यदि मुक्तास्त्रयोदश मुक्याः ।
त्रिशती सपञ्चविंशः रूपकसङ्ख्याकृतं मूल्यम् ॥ १३ ॥

योऽशकस्य द्विशती विंशतिरूपस्य सप्ततिः सशता ।
सप्तञ्चविंशतिधृतं तस्य शतं त्रिशता सहितम् ॥ १४ ॥

त्रिशसप्ततिमूल्यं चत्वारिंशच्छताधंमूल्यं च ।
षष्टिः पञ्चोना वा धरणं पञ्चाष्टकं मूल्यम् ॥ १५ ॥

मुक्ताशीत्या त्रिशच्छतस्य सा पञ्चरूपकविहोता ।
द्वित्रिचतुःपञ्चशता द्वादशषट्पञ्चकवितयम् ॥ १६ ॥

The 10th part of a pala is called one Dharana. If thirteen good pearls together weigh one Dharana, their price is fixed at 325 K. Silver. Sixteen pearls weighing a Dharana are worth 200 K.; twenty pearls, 170 K.; twentyfive pearls, 130 K.; 30 pearls, 70 K.; 40 pearls, 50 K.; 50 or 55 pearls, 40 K.; 80 pearls, 30 K.; 100 pearls, 35 K.; 200, 300, 400 and 500 pearls weighing together one Dharana are worth in order 12, 6, 5 and 4 silver pieces.

[Cf. the following :

पञ्चकृष्णलको मापस्ते सुवर्णस्तु षोडश ।

पलं सुवर्णश्चित्चारः..... ॥

5 Guñjās = 1 Māṣa.

16 Māṣas = 1 Suvarṇa,

4 Suvarṇas = 1 Pala.

$\frac{1}{2}$ Pala = 1 Dharana or Suvarṇa.]

विष्कापिच्छार्धार्धो रवकः सिक्कं त्रयोदशाक्षानाम् ।

सञ्जाः परतो निगराश्चूर्णार्धार्धशीतिपूर्वाणाम् ॥ १७ ॥

The term to denote a collection of 13 pearls which together weigh one Dharana is *Pikka*; a collection of 16 such pearls is known as *Picā*; those of 20, 25, 30, 40, 55 and 80 and above are respectively *Arghā*, *Ardhā*, *Rapakā*, *Sikthā*, *Nigara* and *Chra* (dust).

[It would be interesting to know origin of these names.]

एतद्गुणयुक्तानां धरणयुक्तानां श्रुतीति मूल्यम् ।

परिकल्प्यमन्तराले होतगुणानां तयः कार्यः ॥ १८ ॥

कृष्णस्वेतकपीतकताम्राणामीयदपि च विदमानाम् ।

ज्वंशो न विदमरूपीतयोश्च यद्भ्रमगवलहोतम् ॥ १९ ॥

The above is the price fixed for the various collections of pearls of good quality weighing one Dharana. The price of intermediate groups of pearls will have to be found out proportionately; but suitable reductions in the prices of inferior pearls should be made as shown below : The price of those that are slightly black, white, yellowish or copper-coloured or slightly uneven (rough), is that given above reduced by a third; whereas that of utterly rough and yellow pearls is less by a sixth and a half respectively.

ऐरावतकुसजानां पुण्यध्वजोद्भूतस्यैविवसेषु ।

ये चोत्तरायणमवः ग्रहणेऽर्कन्दोश्च भद्रेभाः ॥ २० ॥

तेषां किल जायन्ते मुक्ताः कुम्भेषु सरदकीमेषु ।

बहवो बहुत्रमाणा बहुसंस्थानाः प्रमायुक्ताः ॥ २१ ॥

नैवामर्घः कार्यो न च खेपोऽतीव ते प्रमायुक्ताः ।

मुतविजयारोग्यकरा महापवित्रा घृता राजाः ॥ २२ ॥

Those elephants that are born in the winter solstice (uttarā-

yaṇa) during an eclipse of the Sun or the Moon are named *Bhadra*. It is said that pearls are produced in the heads and in the sockets of the tusks of the elephants of Airāvata's family at the Moon's conjunction with the asterism Puṣya or Śravaṇa synchronous with a Sunday or Monday, as well as of the *Bhadra* class of elephants. These pearls are numerous, large, brilliant and of various shapes. These are beyond any estimate and should not be perforated, being too brilliant. When they are worn by kings, they prove highly sanctifying and bestow children, victory and sound health.

[The particle *kiñ* indicates that the author is only repeating the traditional account of pearls. He knows full well that ordinary mortals can have only the common variety of pearls got from pearl-oysters.]

इन्द्रामूले शशिकान्ति सप्रभं बहुगुणं च वाराहम् ।

तिमिरं मरत्याक्षिनिभं बृहत् पवित्रं बहुगुणं च ॥ २३ ॥

Very valuable and lustrous like the Moon is the pearl born of the root of the boar's tusks; the pearl got from whales resembles a fish's eye, is large, pure and of great value.

सर्वोपलब्धजातं वायुस्कण्डाच्च सप्तमाद्भ्यष्टम् ।

द्विषसे किल द्वाव दिव्येस्तद्विषमं मेघसम्भूतम् ॥ २४ ॥

They say that pearl is produced in the clouds of the seventh layer of wind in the sky in the manner of hail-stones. It falls therefrom with the brilliance of lightning and is taken away (before it reaches the earth) by the denizens of heaven.

[This too is a traditional story. The seven layers of wind are आवहः, प्रवहः, संवहः, उहहः, विवहः, परिवहः and परावहः.]

तक्षकवासुकिफलजाः कामगमा ये च पन्नगास्तेषाम् ।

स्निग्धा नीलद्युतयो भवन्ति मुक्ताः कण्ठयान्ते ॥ २५ ॥

शस्तेऽवनिप्रदेशे रजतमये माजने स्थिते च यदि ।

वर्षति देवोऽस्मात्तज्ज्ञेयं नगसम्भूतम् ॥ २६ ॥

The serpents of the lineage of Takṣaka and Vāsuki and those that move at will, have bright, blue-tinged pearls on their hoods. If Indra suddenly rains on a blessed spot of the earth and into a silver vessel, it should be recognized as a pearl coming from the serpents.

अपहरति विषमलक्ष्मीं क्षपयति शत्रून् यगो विकासयति ।

मोजङ्गं नृपतीनां धृतमकृतार्थं विजयदं च ॥ २७ ॥

A pearl born of the serpents, being worn by kings, will prove invaluable to them, destroy their misfortune and enemies, enhance their reputation and bestow victory.

कपूरस्कटिकनिभं चिपिटं विषमं च घेणुजं ज्ञेयम् ।

शङ्खोद्भवं शशिनिसं दत्तं क्षाजिघ्नु रश्मिरं च ॥ २८ ॥

A pearl is to be known to have sprung from bamboo, if it resembles camphor or crystal and is flat and uneven (or rough). The pearl born of conch shell is round, lustrous, beautiful and moon-like.

शङ्खनिमिषेणुवारणवराहभुजगाभ्रजान्यवेष्टयानि ।

अमृतगुणत्वाच्चैषामर्थः शास्त्रे न निर्दिष्टः ॥ २९ ॥

The pearls got from conch shells, whales, bamboos, elephants, boars, serpents and clouds ought not to be perforated (or cannot be easily recognized); and as they possess inestimable virtues or excellences, no price has been fixed for them by the authorities.

[The commentator takes the reading *मवेष्टयानि* and interprets it as *मवेदनीयानि*.]

एतानि सर्वाणि महागुणानि सुतार्थसौभाग्यवशस्कराणि ।

वक्ष्योक्तहन्तृणि च पाषिवाणां मुक्ताक्षानोप्तितामयानि ॥ ३० ॥

All the above categories of pearls are extremely valuable, and bestow sons, wealth, popularity, renown on the wearers; and they are destroyers of disease and grief and bestowers of desired objects on kings.

[In the light of this verse, the verse 27 appears redundant. At times the author seems to be fond of prolixity. It is possible that such a flaw is a virtue in a *Saṃhitā*. In *द्विषितव्यमयानि* two words are almost synonymous. The metre is *वपजगि*.]

In the following verses he describes various ornaments made of pearls.

सुरभूषणं लतानां सहस्रमण्डोत्तरं चतुर्हस्तम् ।

इन्दुचन्द्रो नाम्ना विजयचन्द्रस्तदर्थेन ॥ ३१ ॥

शतमण्डयुतं हारो देवचन्द्रो ह्यशोतिरेकयुता ।

अष्टाष्टकोऽर्धहारो रश्मिकलापरच नवदण्डः ॥ ३२ ॥

द्वात्रिंशता तु गुच्छो विमलः कोतितोऽर्धगुच्छात्मः ।
षोडशभिर्मणिवको द्वादशभिश्चाद्यमाणवकः ॥ ३३ ॥

मन्दारसङ्गतोऽण्डाभिः पञ्चलता हारफलकमित्युक्तम् ।
सप्ताविंशतिमुक्ता हस्तो नक्षत्रमालेति ॥ ३४ ॥

अन्तरमणिसंयुक्ता मणिसोपानं सुवर्णमलिकर्वा ।
तरलकमणिमयं तद्विशेषं चाटुकारमिति ॥ ३५ ॥

एकाधली नाम मयेष्टसङ्ख्या हस्तप्रमाणः मणिविप्रयुक्ता ।
संयोजिता या मणिना तु मयेष्टमालेति स भूयणविप्रयुक्ता ॥ ३६ ॥

A pearl-necklace consisting of 1008 strings and four cubits long, is used as an ornament for Gods and is termed *Induechanda* (or *Moon's Pleasure*); one half of the above (i.e. 504 strings and 2 cubits long) is termed *Vijayacchanda* (or *Desire for Victory*); one of 108 strings and 2 cubits long is called *Hāra* (or *Necklace*); one of 81, *Dandacchanda* (or *Gods' Pleasure*); one of 64 string, *Ardha-hāra* or *Half Necklace*; one of 54, *Rāsmikalāpa* (or *Mass of Rays*); one of 32, *Guccha* (or *Bunch*); one of 20, *Ardha-guccha* (or *Half-bunch*); one of 16, *Māṇavaka* (or *Pupil*); one of 12, *Ardhamāṇavaka* (or *Semi-Pupil*); one of 8, *Mandāra*, one of 5 strings, *Hārāphalaka* (or *Necklace-Slab*). A necklace containing 27 pearls and of one cubit's length is called *Nakṣatramālā* (or *Wreath of Stars*); the same is called *Māṇisopāna* (or *Gem-stairs*) if it has other gems or gold beads inserted; it is called *Cāṇukāra* (or *Coaxer*), when it has a central gem set in gold. *Ekāvali* (or *Single-Stringed*) containing any number of pearls, measures one cubit and is devoid of other gems; but when it is adorned with a gem in the middle, it is designated as a *Tuṣṭi* (or *Stick*) by ornament-experts.

[Altogether 17 varieties of pearl-necklace are mentioned here, the bigger and heavier ones being meant for gods and Demi-gods as well as kings.]

The author seems to prize pearls most of all the gems since he has devoted 36 verses to their praise. He has not paid so much attention to diamonds, though he has given them the pride of place. He has given only a single verse for emeralds.

The metre of the last verse is *रुद्रव्या*.]

पद्मरागलक्षणम् ॥ २२ ॥

Chapter LXXXII—Signs of Rubies

सौगन्धिककुरुविन्दस्फटिकेभ्यः पद्मरागसम्भूतिः ।
सौम्यधिकजा छमराञ्जनाञ्जजम्बरसद्युतयः ॥ १ ॥

कुरुविन्दमदाः शबला मन्दद्युतयश्च घातुमिविद्धाः ।
स्फटिकमदा द्युतिमन्तो नानावर्णा विशुद्धाश्च ॥ २ ॥

Rubies are born of sulphur, Kuruvinda (black salt?) and crystal. Those got out of sulphur exhibit the lustre of bees, antimony (or collyrium), lily, rose-apple (*Syzygium jambos*) or Rose (*commiphora myrrha*). Those that are got from Kuruvinda are variegated (or grey), of pale lustre and mixed with mineral substances; those arising from crystal are lustrous, multi-coloured and pure.

[The commentator takes चम्पूर as one word and explains it thus: चम्पूरक्षयिणः, तप्तचमकान्तयो सौहित्यवर्णः. Would it not be better to construe it as lustre of the juice of Jambu fruits? For, the author compares the gem to bees in colour.]

स्निग्धः प्रमानुलेपी स्वच्छोऽविष्मन् गुरुः सुसंस्थायः ।
अन्तःप्रभोऽतिरागो मणिरत्नगुणः सधस्तानाम् ॥ ३ ॥

The general qualities of all excellent gems are smoothness, illumination with rays, purity, sparkle, heaviness, fine shape, brilliance within and bright redness.

[The word सधस्तानाम् in this context should mean 'of all varieties of rubies', though it may also mean 'of all kinds of gems, diamonds and the like.' In that case 'अतिरागः' should be construed as 'of deep hue'. In the next verse the flaws of gems are mentioned.]

कलुषा मन्दद्युतयो लेखाकीर्णाः सघातवः खण्डाः ।
दुर्विद्धा न मनोज्ञाः सशर्कराश्चेति मणियोपाः ॥ ४ ॥

Stones are defective, if they are impure, of dull lustre, full of scratches, mixed with mineral substances, broken, ill-perforated, not attractive, and mixed with gravel.

अमरशिखिकण्डवर्णो वीपशिखासम्प्रभो भुजङ्गानाम् ॥
भवति मणिः किल मूर्धनि योजनघेयः स विज्ञेयः ॥ ५ ॥

It is said that on the head of serpents there is a gem with the hue of a bee or peacock's neck, and shining like the flame of a lamp. Such a gem is to be known as of inestimable value.

[The author has used an expression, अनघेयः, of questionable grammatical soundness. Of course it has led to alliteration. He could have better put it as योजनघोड्य.]

यस्तं विभर्ति मनुजाधिपतिर्न तस्य
दोषा भवन्ति विषरोगकृताः कदाचित् ।
राष्ट्रे च नित्यममिषयंति तस्य देवः
शास्त्रं च नापयति तस्य मणेः प्रभावात् ॥ ६ ॥

A king who wears such a serpent-gem will never have troubles arising from poison and diseases. Indra will always be pouring good rains in his realm, and as a result of the intrinsic power of the gem he will annihilate his enemies.

[The metre is वसन्ततिलक.]

यद्विशतिः सहस्राण्येकस्य मणेः पलप्रमाणस्य ।
कार्ष्णमस्य विंशतिरपदिष्टा पञ्चराशस्य ॥ ७ ॥
अर्धपलस्य द्वावश कर्षस्यैकस्य यत्सहस्राणि ।
पञ्चाष्टमायकयुतं तस्य सहस्रत्रयं मूल्यम् ॥ ८ ॥
मायकचतुष्टयं दशशतक्यं द्वी तु पञ्चशतमूल्यो ।
परिकल्प्यमन्तराले मूल्यं होनाधिकगुणानाम् ॥ ९ ॥
वर्णान्यूनस्याधं तेजोहीनस्य मूल्यमष्टांशम् ।
अल्पगुणो बहुदोषो मूल्यात् प्राप्नोति विशांशम् ॥ १० ॥
आप्तं यणभूतं स्वल्पगुणं चाप्युपादृशतभागम् ।
इति पञ्चराशमूल्यं पूर्वाचार्यैः समुद्दिष्टम् ॥ ११ ॥

The price of a single ruby weighing = Pala (i.e. 4 Karṣas) has been fixed at 26,000 silver pieces or Kārṣāpaṇas; one of three Karṣas is worth 20,000 silver pieces; one of half a Pala or 2 Karṣas, 12,000 s.; one of one Karṣa, 6000 s.; one of eight Māṣas or Rattis, 3000 s.;

one of four Māṣas, 1000 s.; one of two Māṣas, 500 s. The price of rubies of intermediate weight must be calculated proportionately, and with due regard to their being of inferior or superior quality. A ruby deficient in colour will fetch half the usual price; one lacking brilliance, an eighth part; one with few good and many bad qualities will fetch only 1/20 of the standard price. A ruby somewhat dusky, with many holes (or scratches) and few good features will fetch 1/200 of its usual price. Thus have the prices of rubies been fixed by the ancient seers.

भरकतलक्षणम् ॥ ८३ ॥

Chapter LXXXIII—Signs of Emeralds

शुकवंशपत्रकवलीशिरीषकुसुमप्रभं गुणोपेतम् ।

सुरपितृकार्ये भरकतमतीव शुभं नृणः विहितम् ॥ १ ॥

An emerald of the hue of parrots' wings, bamboo leaves, banana trunk (greyish yellow) or Śirīṣa (*Albizia lebbek*) blossom (whitish yellow) and of good qualities (such as smoothness, purity etc.), is highly beneficial to people when they wear it at ceremonies in honour of Gods and the *Munes*.

[For the *Gunas* or qualities vide LXXXII 3 *supra*. This verse proves that gems have spiritual powers that can be utilized both for remedial and progressive purposes.

Thus these four chapters from LXXX onwards containing 66 verses in all constitute one theme viz. examination of gems. This might throw some light on the question of determination of the 100 *Adhyāyas* mentioned by the author.]

दीपलक्षणम् ॥ ८४ ॥

Chapter LXXXIV—Signs of Lamps

वामावर्त्तो मलिनकिरणः सत्फलिकुलोद्भूतः सति ।

जिह्वं नाशं व्रजति विमलस्नेहवर्त्यन्विताऽपि ।

दीपः पापं कथयति फलं शब्दवान् वेपथश्च

ध्याकोणाच्चिद्विशालमयद् यश्च नाशं प्रयाति ॥ १ ॥

A lamp, whose flame moves from right to left, has dull rays, sputters sparks, is of little bulk, goes out quickly, although furnished with pure oil and wick, crackles, quivers, is diffused and gets extinguished without the agency of grasshoppers or the wind, forbodes evil consequences.

[The metre is *पञ्चकोत्ता*.]

दीपः संहतमूर्तिरायततनुर्निर्वेपनो दीप्तिमा-

त्रिःशब्दो रुचिरः प्रवक्षिणगतिर्वैदूर्यहेमद्युतिः ।

लक्ष्मो विप्रममिष्यन्ति सुचिरं यश्चेष्टं दीप्यते

शेषं लक्षणमग्निलक्षणसमं योग्यं यथायुक्तिः ॥ २ ॥

A light of compact (thick) form, long-sized, quiet (not shaky), brilliant, noiseless, beautiful, turned to the right, of the lustre of beryl or gold, and shining long and brilliant, heralds the immediate arrival of the Goddess of Wealth. The other symptoms are similar to those of fire and to be applied to lamps *mutatis mutandis*.

[This chapter seems to be redundant, or it could have been clubbed with XLIII. Vide verses 32, 33 and 35 therein.

[The metre is *शङ्खुलविबोद्धि*.]

वन्तकाष्ठलक्षणम् ॥ ८५ ॥

Chapter LXXXV—Tokens of Tooth-sticks

वल्मीकतागुल्मत्वप्रभेदः स्युर्वन्तकाष्ठानि सहस्रशो यैः ।

फलानि वाण्याग्र्यथ तत्प्रसङ्गो मा मूढतो वक्ष्यथ कामिकानि ॥ १ ॥

Sticks for cleansing the teeth may be got from thousands of varieties of creepers, spreading plants, shrubs and trees, whose effects should be explained separately, but in order to avoid much prolixity, I shall delineate only those of favourable consequences.

This chapter being closely connected with the subject matter of "Dinacaryādhyāya" in Ayurveda is useful, inasmuch as it is relevant even to the present day society whose personal hygiene it caters for. The metre in this, 2 and 3 is उपजाति.]

मन्नातपूर्वाणि न वन्तकाष्ठान्यद्यान् पर्वण्य समन्वितानि ।

न द्युम्नपूर्वाणि न पादितानि न क्षोर्वन्तकाष्ठानि विना त्वया च ॥ २ ॥

One ought not to use the following tooth-sticks : those that have not been tried so far; those that have leaves; those that have an even number of joints; those that are split; those that are withered at the top; and those that are without bark.

[The commentator explains the compound, मन्नातपूर्वाणि, as a *Bahuvrīhi*, which may suggest that the sticks were not merely unknown before, but their properties were not found out and classified.

Unknown twigs may harm the teeth. In this connection we can bear in mind the fact that monkeys that live in the midst of nature have no tooth-troubles.]

विकङ्कतश्रीफलकामरौषु बाह्यो धृतिः क्षेमतरो मुदाराः ।

वृद्धिर्वर्द्धेऽर्कं प्रचुरं च तेजः पुत्रा मधूके सगुणाः प्रियत्वम् ॥ ३ ॥

Tooth-sticks belonging to the *Vikāṅkata* (*Cynnosporia spinosa*), *Bilva* (*Aegle marmelos*) and *Kāśmari* (*Gmelina arborea*) tend to spiritual splendour; those of the *Kṣema* tree (*Angelica glauca*?) bestow a good wife; of the banyan tree, prosperity; of the *Arka* (*calotropis gigantea*),

great brilliance or power; and of *Madhūka* (*Cynometra ramiflora*), virtuous sons and popularity.

[All the sticks mentioned here are endowed with not only medicinal properties, but unseen esoteric powers. The metre of this and the following two verses is इन्द्रवज्रा. ककुभे is another reading for सगुणा: *Kakubha* is *Lagerstroemia speciosa*.]

लक्ष्मीः शिरोधे च तथा करञ्जे प्लभेऽयं सिद्धिः सममोक्षिता स्यात् ।

मान्यत्वमापाति जनस्य जात्यां प्राधान्यमश्वत्थतरी वदन्ति ॥ ४ ॥

Fortune is ensured by the use of the *Śirīṣa* (*Albizzia lebbek*) and *Karājā* (*Pongamia pinnata*); gain of abundant wealth wished for, by that of the *Plakṣa* (*Ficus arnottiana*); honour and respect of the people by that of *jāti* stick (*jasminum officinale*); and prominence, it is said, by that of the *Āśvattha* stick (*Ficus religiosa*).

आरोग्यमायुर्बन्धोर्दुहृद्योर्दुःखयं वृद्धिः क्षिरे सखित्वं ।

द्विधाणि चेष्टान्यतिमुक्ते स्युः प्राप्नोति तान्येव पुनः कवम्बे ॥ ५ ॥

Good health and long life can be attained by the use of *Badari* (*Lazphus jujuba*) and *Bṛhātī* (*Solanum xanthocarpum*) respectively; increase of wealth or power (or prosperity and profit), by *Khadira* (*Acacia catechu*) and *Bilva*; desired objects, by *Atimukinka* (*Ougeinia dalbergioides*) and *Kadamba* (*Anthocephalus indicus*).

[Utpala notes another reading ऐश्वर्यसिद्धिः for ऐश्वर्यवृद्धिः and explains it as ऐश्वर्यं for *Khadira* and सखि for *Bilva*. I feel that this reading must have been interpolated by some over-enthusiastic scholar before Utpala.]

नोपेऽर्थास्तिः करवीरेऽन्नसिद्धिर्भाण्डोरे स्यावन्नमेवं प्रभूतम् ।

शम्भां शत्रूनपहृत्यर्जुने च श्यामायां च द्विषतामेव नाराः ॥ ६ ॥

A stick of the *Nipa* tree (*Anthocephalus indicus*) confers wealth; one of *Karavīra* (*Nerium indicum*), plenty of good food; one of *Bhāṇḍira* (Indian fig tree?), sumptuous feast. A *Samī Prasāpi* (*spiciigera*) stick would enable one to destroy one's enemies. So do those of *Arjuna* (*Terminalia arjuna*) and *Śyāmā* (*Echinochloa frumentacea*).

[The metre, coming under जर्घ्वमवृत्त, has been formed by combining वतीर्गो and शार्गो in the odd and even quarters respectively.]

शालेऽश्वकर्षे च वदन्ति गौरवं समव्रजारावपि चाटवृषके ।

वाल्तभ्यमापाति जनस्य सर्वतः प्रियद्वयपामागंसजम्बुवाहिभिः ॥ ७ ॥

It is said that respectability results from the use of Śāla (*Shorea robusta*), Aśvakarpa, deodar and Āṭarūṣaka (*Adhatoda vasica*). By using the twigs of the Priyaṅgu (*Aglaia rexburghiana*), Apāmārga (*Achyranthes aspera*), jambū (*Syzygium jambas*) and pomegranate, one becomes the favourite of one and all.

[According to lexicon, Śāla, Aśvakarpa and Sarjaka are synonymous. According to our author, however, they are different. The metre is इन्द्रवज्र.]

उदङ्मुखः प्राङ्मुख एव वासं काम यथेष्टं हृदये निवेश्य ।

अद्यावन्निर्द्वेषं मुखोपविष्टः प्रसाल्य जह्याच्च शुचिप्रवेशे ॥ ८ ॥

One should use a good tooth-stick, after cherishing in the heart one's desires for the coming year, sitting at ease, facing the north or the east without any resentment; and at the end wash it and leave it in a clean place.

अग्निमुखपतितं प्रशान्तदिक्षुस्थं शुभमतिशोभनमुत्सवंस्थितं यत् ।

अशुभकरमतोऽप्यथा प्रविष्टं स्थितपतितं च करोति मृष्टमसम् ॥ ९ ॥

It is auspicious if the stick that has been used and thrown away, falls towards the user and in a *tranquil* (unscorched) direction; more auspicious, if it occupies a higher ground. One contrary to the above conditions is considered to be harmful; whereas one that falls down after standing erect for a while, brings sumptuous and tasty food.

[The utility of this chapter has already been stressed. The two points mentioned in the previous verse viz. one should sit down while cleaning the teeth, and throw the used stick, after being washed, in a clean place, are of great importance for public health and sanitation. We have to see if people observe these instructions.]

शकुनम् ॥ ८६ ॥

Chapter LXXXVI—Omens through Birds and Beasts

SECTION I

[This subject of omens receives unusual attention of the author, in that he devotes eleven chapters to its various ramifications. According to him this is a very ancient discipline that has been handed down right from Indra, Brhaspati, Śukra and many Sages like Parāśara, Garga and Bhāradvāja. There was also a king of Avanti named Śridravayavardhana who wrote on this subject. We find in all branches of Sanskrit literature ample evidence for people's faith in omens, which are generally observed when a person goes on a journey. For, the author avers, the omens are indications of past deeds, good and bad, that are about to bear fruit. A true astrologer can never brush away these omens as superstitions. On the other hand, he advises his clients to do proper propitiation in order to ward off the evil consequences foreshadowed by bad omens. It is well known that astrology and Indian philosophy never teach pessimism or fatalism. Fate and free will are the two sides of the coin.]

यच्छक्रशुक्रवागीशकपिष्ठलग्नमताम् ।

मतेभ्यः प्राह ऋषभो भानुरेवैवतस्य च ॥ १ ॥

भारद्वाजमते दृष्ट्वा पञ्च श्रीदृष्टवर्धनः ।

वावन्तिकः प्रहृ नृपो महाराजाधिराजकः ॥ २ ॥

सप्तर्षीणां मते यच्च संस्कृतं प्राकृतं च यत् ।

यानि चोक्तानि पर्गाथीयाकारेण भूरिभिः ॥ ३ ॥

तानि दृष्ट्वा चकारेमं सर्वशाकुनसङ्ग्रहम् ।

वराहमिहिरः प्रीत्या शिष्याणो ज्ञानमुत्तमम् ॥ ४ ॥

Out of love for his pupils did Varāhamihira write this science, the source of super knowledge, having abridged all the existing works on this Science of Omens, after reading the works of Ṛṣabha who incorporated in his work the teachings of Indra, Śukracārya,

Bṛhaspati, sage Kapiṣṭhala and Garuḍa, of Bhāguri, of Devala, of the blessed king Dravyavardhana, ruler of Avanti, and born of the family of great emperors, who followed the work of Sage Bhāradvāja, of the Seven Sages, of Garga and other sages, of several authors on the subject of 'journey' and other works in Sanskrit and Prakrit.

[Dravyavardhana was, according to Dr. Mirashi, an Aulikara king (495-515 A.D.) who ruled from Ujjayini. Varāhamihira uses the word Avanti in the sense of Ujjayini. Here Utpala refers to our author as a Magadha Dvija. This suggests that his ancestors had lived in the Magadha country.

Sakuna and Portents are not identical.]

अन्यजन्मान्तरकृतं कर्म पुंसां शुभाशुभम् ।

यत्तस्य शकुनः पार्कं निवेदयति गच्छताम् ॥ ५ ॥

When a person goes on a journey, an omen reveals the fruition of his deeds, good and bad, done in a previous birth.

[Belief in the transmigration of the soul is a fundamental principle of Hindu philosophy. It explains satisfactorily the multiple diversities of life and its conditions. It also urges man to do better things in order to get a higher and better life in the future existence.]

ग्रामारण्याम्बुधूम्योन्युनिशोभयचारिणः ।

इत्यतिभितोभतेषु ग्राह्याः पुंस्त्रीनपुंसकाः ॥ ६ ॥

Omens are of various kinds as those caused by beings that are rural, wild, aquatic, terrestrial, atmospheric, diurnal, nocturnal and diurnal-nocturnal. The sex of the creatures should be taken into consideration in respect of their cry, gait, look and utterance (which act as omens).

[For diurnal creatures etc. vide LXXXVIII. 1.3. Rural beings are men, horses, elephants and dogs; wild ones, lions, tigers, hogs, deer etc.; aquatic ones, swans and the like; terrestrial ones, porcupines, mongooses, serpents etc. The commentator explains that when there is a doubt about the sex of a distant omen (say, a bird), it is to be guessed from that of a person talking nearby.]

पृथग्जात्यनवस्थानादेशं व्यक्तिर्न लस्यते ।

सामान्यलक्षणोद्देशे श्लोकावृत्तित्वविशेषो ॥ ७ ॥

Since it is very difficult to distinguish their sex owing to the multiplicity of their genera and the absence of a fixed habitat, Sage

Vṛddha Gya has written the following two couplets explaining their general characteristics.

पुनोन्नतविकृष्टांसाः पृथुधोवाः सुवज्रसः ।

स्वल्पगम्भीरविहताः पुमांसः स्थिरविग्रहाः ॥ ८ ॥

तनूरस्कशिरोधोवाः सूक्ष्मास्पदविक्रमाः ।

प्रसक्तमृदुभाविष्यः स्त्रियोन्नोन्नयनपुंसकम् ॥ ९ ॥

"The male creatures have fleshy, high and large shoulders, broad necks, fine breast, small but deep sound and great valour; whereas the female ones have slender breast, head and neck, small face and feet, little courage and harmonious and melodious voice. Those that are possessed of characteristics different from these are eunuchs."

[The eunuch will possess the characteristics of both the male and female.]

ग्रामारण्यप्रचाराद्यं लोकादेवोपलक्षयेत् ।

सन्निक्षिप्सुरहं वस्मि यात्रामात्रप्रयोजनम् ॥ १० ॥

The creatures that live in villages, forests etc. are to be known only from traditional sources. Here I should like to delineate in brief only those omens that are relevant to journeys.

पथ्यस्मान्न नृपं सैन्ये पुरे क्षीरिष्य देवताम् ।

सार्धं प्रधानं साम्ये स्थाप्यजतिविद्यामयोधिकम् ॥ ११ ॥

A man going on a journey ought to consider the omens, good or bad, as relating to his own person; in a marching army, to the sovereign; in a city, to the presiding Deity (or to the mayor); in an assembly (or caravan of merchants), to the leader. When there are many leaders of the same rank in an assembly, they refer to one who is seniormost by virtue of his birth, learning and age.

मुक्तप्राप्तैष्यवर्कासु फलं विद्मः तथैवविद्मः ।

अङ्गारवोप्लव्धमन्यस्तारव शान्तास्ततोऽपराः ॥ १२ ॥

In the first watch (three-hour period) of the day beginning with sunrise the north-east is termed *Mukla-sūrya* i.e. one that has abandoned the Sun; the east, *Prāpta-Sūrya* or one that has attained the Sun; and the South-east, *Eyat-Sūrya* or one that is going to get the Sun; in the second watch of the day, the east, south-east and

south respectively get these appellations; in the third watch, south-east, south and south-west; in the fourth watch, south, south-west and west; in the first watch of the night, south-west, west and north-west; in the second watch, west, north-west and north; in the third watch, north-west, north and north-east; and in the last (fourth) watch, north, north-east and east. The effects of omens in the respective directions are as signified by their names given above i.e. in the *Mukta-sūrya* quarter, the effect of the omen is already spent up; in the next quarter, it is to be experienced the same day; and in the next quarter, it is to be felt in the near future. The three quarters named above viz. *Mukta*, *Prāpta* and *Īṣya* (abandoned, prevailing and coming) are severally termed *Āṅārā* (Charcoal), *Dipta* (Burning) and *Dhūmini* (Smoking), and the remaining five quarters, *Śānta* (tranquil).

[The terms *Dipta* and *Śānta* have already occurred in many previous chapters. The reader is requested to amend their meanings in the light of this verse.

The commentator condemns the explanation of some scholars who hold that the east is *Prāpta-sūrya* or *Dipta* during the three-hour period made up of the last $1\frac{1}{2}$ hours of the night and the first $1\frac{1}{2}$ hours of the day. For, it goes against the rule enunciated by *Bhagavān Garga* in the following :—

उदये दीप्यते पूर्वा पूर्वाहणे पूर्वदक्षिणा ।
मध्याह्ने दक्षिणा दीप्ताश्वापराहणे तु नैर्ऋती ॥
पश्चिमास्तमये दीप्ता वायवी पूर्वरात्रिके ।
सीम्या तु मध्यरात्रे स्यादैशान्यपररात्रिके ॥
सम्प्राप्तानागताक्षीता दीप्यन्तेऽत्र तदा दिशः ।
व्याहरन्ते मुग्धास्तानु वेदयन्ति महद् भयम् ॥
ताश्च नृत्तमतीतायां दीप्तायां संसृते मृगः ।
अनागतयामाणादिदीप्तायां तद्दिने स्मृतम् ॥

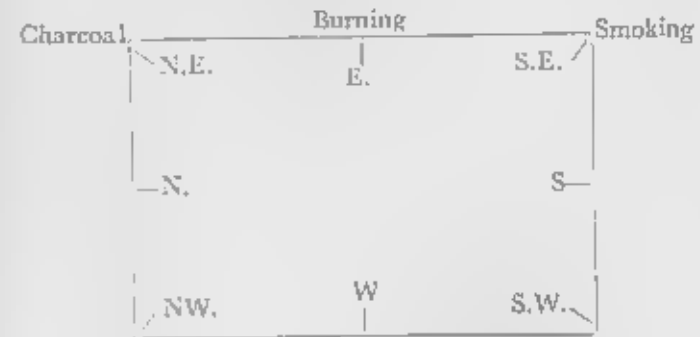
Vide also the following :—

अङ्गारिणो दिग्गविप्रमुक्ता यस्यां रविस्तिष्ठति सा प्रदीप्ता ।
प्रधूमिता यास्यति यां दिनेन शेषाः प्रशान्ताः शुभदाश्च ताः स्मृः ॥
तत्पञ्चमदिशां तुल्यं शुभं त्रैकात्म्यमादिशेत् ।
परिशेषविशोर्वाच्यं यथासन्नं शुभाशुभम् ॥ १३ ॥

Omens occurring in the 5th directions from these three viz. *Āṅārā*, *Dipta* and *Dhūmini*, augur well equally for the past,

present and future. The good or bad effects of omens occurring in the remaining two quarters will have to be judged from their proximity to the *Śānta* (tranquil) or one of the affected quarters (charcoal, Burning and Smoking).

[This idea can be made more explicit by means of the following diagram :



If you take this example meant for the first watch of the day, matters will become quite clear. Now what are the 5th ones for these three affected quarters? They are S.W., W. and N.W. respectively. Now you know that all the five quarters other than the three affected ones are *Śānta* or Tranquil. Of these five the three mentioned happen to be the 5th ones; and the two remaining *Śānta* ones are the *Parīṣeta* in the text. Starting with *Charcoal*, the 5th quarter is south-west. If a good omen occurs there, its good effect should be deemed to have already elapsed; and if a bad one happens, its bad effect, which is meagre, is past. Similarly a good omen occurring in the 5th from the *Burning* quarter i.e. west, will give its good effects the same day; and a bad omen there will produce slight evil effect the same day. A good omen in the 5th from the *Smoking* quarter i.e. north-west, will yield its good effects in the future, while a bad one, its meagre evil consequences in the future. What would be the effects, then, of good omens occurring in these three affected quarters? The beneficial effects of good omens there would be meagre, while the baneful ones of ill omens would be very great. Now look at the figure. Which are the remaining two quarters? They are South and North. The former is between the *Smoking* quarter and the *Tranquil* one, while the latter is between the *Charcoal* and the *Tranquil*. Here you will have to see if the place of occurrence of the omen is nearer the *Affected* quarter or the *Tranquil* one. A good omen near the former will have very meagre wholesome effect, while near the latter

in full measure. Similarly a bad omen near the former will yield disastrous results, while near the latter a little bad effect. Now to find out the time of fruition i.e. past, present and future, of the omen, you will have to find out the particular direction and the name of the quarter from which this is the 5th.

Now let us take *South* itself. It is 5th from the North. For the first watch of the day the results have been already given. Now we have to see at what time this North becomes one of the three affected quarters. From the second watch of the night onwards, it gets affected till the last watch, and gets the appellations *Smoking*, *Burning* and *Charcoal* respectively. Now apply the results mentioned already for omens occurring in or near the 5th, from any of these three. If there is a good omen near the 5th, from the *Smoking*, the evil effect in stone will be mild; if it is a bad one, the same will be very grave in the future. Cf. the following :—

यातमुक्तायां साम्प्रतं दीप्तायामेष्यं जेयं धूमितायामनिष्टम् ।
शान्तास्त्रेय दिक्षु तत्पश्चात्प्रत्यक्षमासु प्रत्यासन्नमयेः शान्तदीप्तम् ॥

शीघ्रमासन्ननिम्नस्थेष्विधरावुन्नतवृक्षैः ।

स्थानयुष्मद्युपघाताच्च तद्वद् भूयात्कलं पुनः ॥ १४ ॥

Omens occurring nearby and at a lower level bear fruit, good or bad, very soon; whereas those far off and at a higher place, in distant future. Moreover the predictions will have to be made suitably after a consideration of the growing or diminishing nature of the place on which the omen is perched.

[It is possible that the commentator has misread the word स्थानयुष्मद्युपघाताच्च as पाकच्च, as he says: "यत्त प्रत्यहं बुद्धिं पते तत्त्वोऽगुमः नकुने उपघातं करोति" Actually a bad omen seen on a growing thing e.g. a tree, will yield malefic effect which will not be excessive, similarly, a good omen there will produce excellent beneficial effects which would be increasing gradually. If a bad omen is sighted on a dying tree, the bad effects would be excessive; and if a good one, the beneficial ones, very meagre. Sage Jaimini gives in the following verses two entirely different sets of *Dipta* and *Śānta* omens :—

मिष्टेषु तु भवेत् क्षिप्रं शुभं वा यदि वेतरत् ।

दूरस्थेषु तु सर्वेषु चिरात् सम्पद्यते फलम् ॥

दग्धवक्रातुरच्छिन्नशुष्ककण्टकिवृक्षाणाः ।

अग्रमनिम्नकपालस्थिमिकताकेशमस्मृ ॥

स्मभानाङ्गारवल्मीका ऊवराः पांसुमत्तराः ।

शीघ्रजीर्णाशुच्यशुभ्रदेशस्था दीप्तसंज्ञिताः ॥

मनोजस्निग्धफलितकीरपुष्पतदस्थिताः ।

समप्रशस्तभूमिष्ठाः शान्ताः स्युर्मृगपक्षिणः ॥ १५ ॥

क्षणतिथ्युद्घातकैर्बदीप्तो मयोत्तरम् ।

क्रियादीप्तो गतिस्थानभावस्वरविचेष्टितः ॥ १५ ॥

An omen is said to be *Devadipta* (Blasted by a divine agency) when it occurs in a malefic Muhūrta (a period of 48 minutes), lunar day and lunar mansion, when the wind blows foul and the Sun is in opposition; whereas it is *Kriyādipta* (Blasted by action), when it has untoward gait, position, disposition, sound and movements of limbs. In both the sets the power of each element is greater than its predecessor.

[A whole day consists of 30 Muhūrtas, 15 being in the day and 15 in the night. Among these some are good and the rest malefic. *Kṣāṇa-dipta* is an omen at a Muhūrta that belongs to a dreadful and fierce asterism. The lunar days are divided into five categories viz. Nandā, Bhadrā, Jayā, Riktā and Pūrṇā. Among these the 4th, 6th, 8th, 9th and 14th lunar days are termed *Dipta* or *Blasted*. An omen is said to be *Blasted* on these lunar days. So are the dreadful asterisms viz. Bharanī, Kṛtikā, Ardrā, Āślāsā, Maghā, Pūrvaphalgunī, Viśākhā, Jyeshthā and Mūla, called *Uḍḍiḍḍi*. If the wind blows fierce, rough, strong and in the opposite direction, it is *Vādadipta*. The direction opposite to the Sun is *Arka-dipta*. The quarter that is *Vādadipta* as well as the one opposite to the Sun gets the same name. An omen that runs against lightning, meteor, the Sun and wind is termed *Gati-dipta* (blasted-in-gait). One becomes *blasted-in-position* while standing on a broken, cut, crooked, burnt, tattered or dirty support. One *blasted-in-disposition* is a lifeless or unconscious or partially conscious creature. One *blasted-in-voice* utters a word whose syllables are ill-pronounced and lengthened, the voice being feeble and broken. One *blasted-in-movement* is a bird that flaps its wings, shakes its beak, is about to fall down, cries hoarse and pecks at trees.

Cf. अग्निपुत्र—

चतुर्थीपष्ठचष्टमीचतुर्दशीषु तिथिदीप्ताः । विष्ट्यां करणे करणदीप्ताः । मूलैर्नक्षत्रै-
रोद्रेन्द्राग्नेयधाम्निविष्ट्याग्नेयपूर्वासु नक्षत्रदीप्ताः । मुहूर्तैर्भेदेषामेव मुहूर्तदीप्ताः । विसंज्ञाः
स्वल्पमंज्ञा भवदीप्ताः । खरपक्षभिन्नमैरवातद्विजनीयविषमविष्णुताक्षरक्षामजंर-
स्वराः स्वरदीप्ताः । अशनिहृतपतितच्छिन्नभिन्नभग्नोन्मीलिताध्वंजलितोपमृष्टशृङ्ग-

आश्रितापवाफलाक्षीरमलिनशीर्षविस्वयासारविरसकत्वाम्ललवणसिक्तव्यशितायतविषम-
संश्रितसङ्घटितजलावितानावनततिरोधान्याक्रान्तकटाग्निदग्धेषु तरुषु । प्रभारगोपुरा-
ट्टालकककुद्भूमिसंस्थाः स्थानदीप्ताः । ये शीर्षविषमनिम्नसङ्करकेशास्थिकपालवल्मीका-
ङ्गारपलालविनष्टायुधान्याधारफलहसर्पेविद्युत्कर्ममास्तामुष्मान्नीनूपघावन्ते ते गति-
दीप्ताः । पक्षविपातोत्पुष्टविधूतनैनिपातपरोच्चावचभायकुट्टनैश्च चेष्टादीप्ताः ।
चण्डपक्षप्रतिलोभमा कृता वातदीप्ताः । अर्काभिमुखो दीप्तदिक्स्था रविदीप्ता इत्याह
मगवान् इन्द्रः ॥

वराधैवं प्रशान्तोऽपि सौम्यस्तृणफलाशनः ।

मांतामेव्याशने रोदो विमिश्रोऽश्राशनः स्मृतः ॥ १६ ॥

In the same manner *Tranquil* omens too are of ten varieties i.e. five *Deva-jāta* (tranquil of a divine nature) and five *Kṛiyā-jāta* (tranquil in action). One eating grass or fruits is *Tranquil* and of beneficial effects, while one eating meat or ordure is *Dreadful* i.e. *blasted* and of untoward consequence. One eating cooked food is considered to be of a mixed kind i.e. *Tranquil cum—Blasted*.

[Cf. the following :

पिणितामुचिभोजनः प्रदीप्तस्तृणफलभुक् च निरगंतः भ्रान्तः ।

उभयः कथितस्तथात्रभाजी दिक्स्थानौघयकालतपच चिन्त्यः ॥]

हृष्यंश्रासादमङ्गल्यमनोऽस्थानसंस्थिताः ।

श्लेष्ठा मधुरसक्षीरफलपुष्पद्वयेषु च ॥ १७ ॥

Most excellent are the omens that are situated in mansions, temples (or palaces), auspicious abodes (such as are occupied by Gods, Brāhmaṇas and cows) and places that please the heart (by cool shade and fine carpet of grass), as well as those perched on trees which are laden with sweet fruits, which are milky, and which have flowers and fruits.

स्वकाले गिरितोयस्था बलिनो द्युतिशाचराः ।

पलीगस्त्रीपुरुषा ज्ञेया बलिनः स्युर्यथोत्तरम् ॥ १८ ॥

Creatures that roam by day are strong during daytime on mountains (i.e. elevated places); so are those that roam at night, on water during night time. Among hermaphrodite, female and male omens, each is stronger than its predecessor.

[Cf. मनुष्याः

गिरी दिवा दिवाचारी निश्यन्ते निशाचराः ।

रोधवाक् शकुनो ज्ञेयो विभजेद् बलमन्यथा ॥

and the following :—

द्युतिशोभयचारिणः स्वकाले पुरवन्निशचराः स्वभूमिसंस्थाः ।

सफरा विफला विपर्ययस्था गमनेच्छोः पुरपाश्विवाः शुभास्ते ॥]

जयजातिबलस्थानहर्षसत्त्वस्वरान्विताः ।

स्वभूमावनुलोमाश्च तरूनाः स्युर्विजिताः ॥ १९ ॥

Creatures (omens) that possess superior speed, species, strength, position, jolly mood, courage and voice, and are in their respective haunts and periods, are strong, whereas those that are deficient in the above things, are weak.

[In case there are two omens occurring almost simultaneously, we are advised to heed the stronger of the two in respect of speed, strength and the like.]

In the following four verses the author discusses the strength of creatures in relation to the directions.

कुक्कुटेभ्यरित्यश्च शिखिवज्जुलसिक्कराः ।

बलिनः सिंहनादश्च कूटपूरी च पूर्वतः ॥ २० ॥

The following are strong in the East: The cock, elephant, Pirili (a bird), peacock, Vanjula, muskdeer (or civet cat?), Sindhana (a bird) and Kūtapārī.

कोट्टकोलूकहरीतकाककोकसंपिङ्गलाः ।

कपोतरुबितक्रिदकूरमाब्दाश्च धाम्यतः ॥ २१ ॥

The following are strong in the South: The jackal, owl, Hārīta (a kind of pigeon), crow, ruddy goose, bear, Piṅgala (a kind of crane), dove, as well as weeping, crying and cruel utterances.

गोशशक्रीञ्चलोमामहंसोत्क्रोशकपिञ्जलाः ।

बिडालोत्सववादित्रगीतहासाश्च वारुणाः ॥ २२ ॥

The following are strong in the West: The cow, hare, curlew, jackal, swan, osprey, Tittiri bird (or cātaka), cat, as well as festivities, instrumental music, singing and laughter.

शतपत्रकुरङ्गाक्षुर्गकशफकोकिलाः ।

चापशत्यकपुण्याहघण्टागह्वरवा उदक् ॥ २३ ॥

The following are strong in the North: The woodpecker, deer, rat, antelope, horse or donkey, cuckoo, blue jay, porcupine, as well as the sound of chanting of benedictory Vedic hymns, of bells and of conch shells.

न घाम्योऽरभ्यगो प्राह्यो नारभ्यो घामसंस्थितः ।
दिवाचरो न सर्वपां न च नक्तञ्चरो दिवा ॥ २४ ॥

Rural creatures (omens) should not be taken into consideration when they are found in forests, nor the wild ones, in villages. Likewise, a diurnal creature should not be taken notice of if found at night and *vice versa*.

[This rule applies to both good omens and bad ones.]

इन्द्रोर्गादितवस्ताः कलहामिषकाङ्क्षिणः ।
आयनान्तरिता मत्ता न प्राह्याः शकुनाः खचित् ॥ २५ ॥

Omens that are in pair, sickly, frightened, anxious for fighting or eating meat, separated by a river and intoxicated (owing to the season) should on no account be taken into consideration.

[There is an exception to the omens in pair as far as cranes are concerned. See LXXXVIII. 37 *infra*. cf. the following:]

द्वन्द्वादिरोर्गादितभीतमत्तवैरन्तयुद्धामिषकाङ्क्षिणश्च ।
सीमान्तनद्यन्तरिताश्च सर्वे न चिन्तनीयाः सदसत्कलेषु ॥

रोहिताश्वाज्जालेयाः कुरङ्गोष्ट्रमुगाः शराः ।
निष्फलाः शिशिरे ज्ञेया वसन्ते कककोकिलौ ॥ २६ ॥

The Rohita deer, horse, goat, donkey, deer, camel, antelope and hare are to be known as of no consequence in the winter season i.e. in the lunar months of Māgha and Phālguna; so are the crow and the cuckoo in the vernal season.

न तु भ्रात्रपदे प्राह्याः सूकरववृकादयः ।
शरश्चादगोश्रीश्लाः श्वावणे हस्तिचातकी ॥ २७ ॥

The boar, dog, wolf and the like should not be considered in the month of Bhādrapada; likewise the swan, cow and curlew in autumn (Āśvina and Kārttika); and the elephant and the Cātaka bird in the month of Śrāvaṇa.

व्याघ्रर्षवानरद्वीपमहिषाः सन्धिलेशयाः ।
हेमन्ते निष्फला ज्ञेया बालाः सर्वे विमानुषाः ॥ २८ ॥

Tigers, bears, monkeys, leopards, buffaloes, burrow-dwellers (mongoose, porcupines etc.) and all young animals are of no consequence in the dewy season (Mārgaśīrṣa and Pausa); but human children do have effect.

[Sage *Parāśara* describes the seasons and their effects on the sexual instincts of different animals in the following passage:]

“अथ शकुनेषु कोकिलमयूरजीवजीवकप्रियपुत्रराजपुवीगोदापुत्रशतपन्नदात्युहमदनसारिका-
वर्षाभूकायटिमहामुक्तकम् (मू) पयदण्डिमाणवकवायसकुवकुदवकोत्कोशशाङ्गं गन्धवकचित्र-
कपोतपुष्परधोऽरथादीनां वसन्तो मदकातः । शतपन्नोत्कोशभृङ्गराजमयूर-
कोकिलवकयनाहकाप्तववाकघननचातकसारङ्गाणं वर्षाः । चकोरवगदम्बमदनसारिका-
कोरपुष्करचातकहंसचक्रवाकसारसकुरुरकौञ्चकारण्डवभ्रदराणां शरत् । ध्वेनकुरुरकौञ्च-
सारसादीनां हेमन्तशिशिरे । एवमादयः शकुनानां मदकालाश्च । मुगाणां पुनः पुरुषाणां
च शिवाशजम्बूकमुसरचमरयानरभार्जारनकुलगजवयसिहृव्याघ्रकूर्मयराहादीनां प्रायः
सर्वेषां मदकालश्च विशेषतश्च सारससुमरसिहृव्याघ्रादीनां ग्रीष्मे । हरिणजवृषभादीनां
श्रावुट् । वृषभकृष्णहिमवयसुमरचमराणां शरत् । गोमवयसुपादीनां हेमन्तः शिशिरः”
इति ॥

In the following six verses the author divides the circle of quarters into 24+8=32 and allots persons following different professions to them.

ऐन्द्रान्तर्विशोर्मध्ये विभागेषु व्यवस्थिताः ।
कोशाध्यक्षानलाजीवितपोयुक्ताः प्रवक्षिणम् ॥ २९ ॥

Divide the space between the East and South-east into three equal parts so as to have three points in between these two extremities and assign them from left to right in order to the Lord of the Exchequer, one that lives by the fire such as goldsmith, and hermit.

शिल्पो भिक्षुविवस्ता स्त्री घाम्यानलविवन्तरे ।
परतश्चापि मातङ्गोपधर्मसमाश्रयाः ॥ ३० ॥

The three parts between the South-east and the South are occupied by an Artisan or Artist (such as painter, carpenter etc.), a Religious Mendicant, and a Nude Woman; and those between the South and the South-west, by an Elephant (or a Gaṇḍāla), a cowherd and a Dhārmika (i.e. one engaged in religious deeds).

[The commentator takes मातङ्गोपधर्मसमाश्रयाः as मातङ्गसमाश्रयः, गोपधर्मसमाश्रयः and धर्मसमाश्रयः which mean — one who is riding an elephant, one that is dependent on a cowherd and one dependent on religion.]

नैर्ऋतीवाहणीमध्ये प्रथमावृत्तितस्कराः ।

शौण्डिकः शाकुनी हिंसो वायव्यापदिचमान्तरे ॥ ३१ ॥

The three parts between the South-west and the West are assigned to a Proud Young Woman, Confinement (child birth), and a Thief; and those between the West and the North-west, to a Toddy-vendor or Distiller, a Fowler, and a Murderous Fellow.

[Utpala says शौण्डिको मद्युपानतः — a drunkard, कल्पपाल इति केचित् । According to Amara it means a distiller. "गुण्डा पानमदस्पात्रं मुरा वा पण्यमस्य शौण्डिकः" The meaning quoted by Utpala is preferable to his own interpretation. For, Kāśīrasvāmī says: गुराजोषी कल्पपालाख्यः । The word शाकुनी is grammatically wrong. It ought to have been शाकुनिकः by IV. 4-35 Pāṇini. Utpala too is wrong in construing this word as शीवरः fisherman.]

विषघातकगोस्वामिकुहकजास्ततः परम् ।

धनधानीक्षणीकश्च मालाकारः परं ततः ॥ ३२ ॥

The three parts between North-west and North are occupied by Viṣaghatāka (one who murders by administering poison, or one that removes the effect of poison), Cattle-owner, and a Sorcerer or Magician; and those between the North and the North-east, by a wealthy person, an Astrologer (Diviner) and a Florist.

अर्णवचरकरचर्च बाजिनो रक्षणे रतः ।

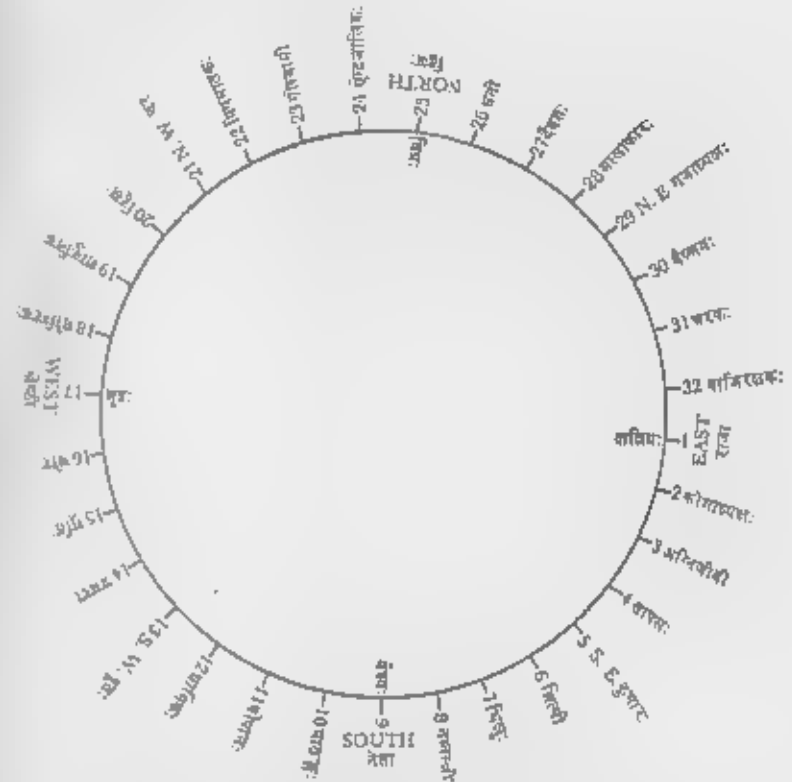
हार्तिशवेवं भेदाः स्युः पूर्वदिग्भिः सहोदिताः ॥ ३३ ॥

The three parts between the North east and the East are occupied by a Devotee of Lord Viṣṇu, a Spy, and a Groom. In this manner there are altogether 32 divisions enumerated including the eight quarters beginning with the East.

राजा कुमारो नेता च हूतः श्रेष्ठी चरो द्विजः ।

गजाध्यक्षश्च पूर्वदिग्भिः क्षत्रियाद्यास्तुविशम् ॥ ३४ ॥

The owners of the eight quarters beginning with the East are (1) the King, (2) Prince, (3) Commander of the army, (4) Emissary, (5) Merchant, (6) Spy, (7) Brāhmaṇa and (8) Chief of the Elephant Corps respectively. Similarly, the four quarters East, South, West and North are owned by the Kṣatriyas, Vaiśyas, Śūdras and Brāhmaṇas in order.



गच्छतस्तिष्ठतो वापि दिशि यस्यां व्यवस्थितः ।

विरोति शाकुनो वाच्यस्तद्दिग्भ्यो न स्यादयमः ॥ ३५ ॥

If an omen (bird or beast) stands in a particular division of the quarters and cries, when a person is standing still in a place or is going on a journey, it should be predicted that he will meet the particular individual belonging to that division.

[In the cycle of quarters having 32 spokes or divisions, each point is allotted to a particular individual. For example, if an omen cries from the second point between the East and the South-east, the person will meet the same day a goldsmith or one that lives by fire. See the figure above].

मिन्नभेदवदोनात्पदवक्षामजंजराः ।

स्वना नेष्टाः शुभाः शान्तहृष्टप्रकृतिपूरिताः ॥ ३६ ॥

Sounds that are broken, terrific, piteous, distressed, rough,

feeble and gruff are inauspicious, whereas those that are serene, merry, natural and full are auspicious.

[Utpala interprets गान् as गान्तव्येनाकर्षिभूयेन मधुस्त्वरेण च पूरिताः, which does not appear to be intended by the author.]

In the following three verses the author names the good and bad omens on the right and left sides.]

मिवा श्यामा रत्ना छुण्डुः पिङ्गला गृह्णोधिका ।

सूकरी परपुष्टा च पुष्पामानश्च वामतः ॥ ३७ ॥

The jackal, Śyāmā (pigeon?), Ralā (a bird otherwise known as kalahakārikā), a kind of rat (rabbit?), Piṅgalā (a kind of crane or owl), lizard, sow, cuckoo and those that have masculine names are auspicious omens when they are seen on the left side of a traveller.

[According to Apte's dictionary छुण्डुरी means musk-rat. Cf. the following :—

छुण्डुन्दरी सूकरिवा मिवा च श्यामा रत्ना पिङ्गलिकाऽन्यपुष्टा ।

मस्ताः प्रयागे गृह्णोधिका च पुंसंजिता ये च पतङ्गिनः स्युः ॥]

स्त्रीसञ्ज्ञाः भासभयककपिशोकणधिवकराः

शिखिशोकण्ठपिप्पिकदक्षय्येनाश्च दक्षिणाः ॥ ३८ ॥

Birds or beasts having feminine names, Bhāsa (a bird), Bhāṣaka (a bird named Karāyikā), monkey, Śrikarṣa (a bird), Dhikkara (a kind of deer?), vulture, peacock, Śrikarṣha, Pippika, Ruru deer and hawk are beneficial if seen to the right of a traveller.

[Cf. पतङ्गर—

"तेषां मिवातोद्याकाशवाराजपुत्रीभरद्वाजबलाकापोतकीसूकरिकापिप्पिकाश्रुतधिप्रक्षला-
पिण्डीकपिङ्गलाद्याः स्त्रीसञ्ज्ञाः शेषाः पुन्नामानः ॥"

Vide also :—

श्वेतो कः पूर्वजुष्टः कपिश्च श्रीकर्णधिवकारकपिपिकायाः ।

स्त्रीसंज्ञिता ये च शिखिद्विषौ च यानि हिता दक्षिणभागसंस्थाः ॥

The commentator says that Dhikkāra is a kind of deer (Mrgajāti) vide Lxxxviii 7 *infra*.]

ह्येडास्फोटितपुष्पाह्वोतशङ्खान्धुनिःस्वनाः ।

सर्पाभ्ययनाः पुंवेत् स्त्रीवद्व्या गिरः शुभः ॥ ३९ ॥

The sounds of clearing the throat, clapping (or striking the left arm with the right hand), Vedic benediction, songs, conch shells, water, instrumental music and Vedic chanting are auspicious to the left of a traveller. All other kinds of auspicious sounds are favourable to the right.

[Cf. the following :—

आध्वेदितस्फोटितपुष्पाह्वोतशङ्खनिगीतशब्दाः ।

वामाः प्रशस्ताः शुभदा तराणामाश्रितो दक्षिणतः परेषाम् ॥]

ग्रामो मध्यमपदजौ तु गान्धारश्चेति योजनः ।

पदजमय्यमगान्धारी ऋषभश्च स्वरा हिताः ॥ ४० ॥

The Madhyama (Ma), Śaḍja (Sa) and Gāndhāra (Ga) notes are auspicious; but the Śaḍja, Madhyama, Gāndhāra and Rṣabha (Ri) notes are practically auspicious for a journey.

[The Gāndhāra note is sung only by the Gods. The notes other than those mentioned above are not good for a journey. Cf. the following :—

गान्धारपदजऋषभाः खलु मध्यमश्च याने स्वराः शुभकरा न तु यैज्यशेषाः ।

ग्रामो शुभावपि हि मध्यमपदजसंज्ञो गान्धारगीतमपि नदमुच्यन्ति देवाः ॥]

इतकीर्तनवृष्टेयु भारद्वाजाजबर्हिणः ।

धन्या नकुलचापौ च सरदः पापवोधतः ॥ ४१ ॥

The skylark, goat, peacock, mongoose and the blue jay prove fortunate through their cries, the mention of their names, and their sight; whereas the sight of a chameleon in front is of harmful effect.

[The commentator says that the Gāṣa is known as Lāṣa, probably in the vernacular of his region. He says that Sarata is a bird and quotes another view that it means chameleon.]

जाह्नकाहिमशक्रोडपोद्यानां कीर्तनं शुभम् ।

रुतं सन्दर्शनं नेष्टं प्रतोषं वानरर्क्षदोः ॥ ४२ ॥

The mention of the names of the chameleon, serpent, hare, bear and alligator is auspicious, while their sight and cry are not. In the case of the monkey and the bear, however, it is just the reverse.

[In the case of the monkey and the bear, their cry and sight are good, while the mention of their names is inauspicious. Vide the following :

भारद्वाज्यजवन्तिचापनकुलाः सङ्कीर्तनाद् दर्शनात्
क्रोशन्तश्च शुभप्रदा न सरदो दृष्टः शिवाम क्वचित् ।
गोधासूकरजाह्वाहिगणकाः पापा द्तालोकने
घृत्यं कीर्तनमृषदानरक्तं तद्व्यत्यमाच्छोभनम् ॥

घोलाः प्रदक्षिणं गस्ता मृगाः सनकुलाण्यजाः ।
बाधः सनकुलो बामो मृगुराहापरहणतः ॥ ४३ ॥

An odd number of the deer, mongoose or birds moving from left to right of a traveller is auspicious, whereas the blue jay and mongoose are good in the afternoon when they move from right to left of a traveller, in the opinion of Sage Bhṛgu.

[According to Bhṛgu the blue jay and mongoose should prove auspicious if they move from left to right in the forenoon. So are the the dog and the jackal. Cf. मृगु "बामो चापनकुलापरहणो शुभप्रदो ।"]

छिक्करः कूटपूरी च पिरिली चार्हिल्ल दक्षिणाः ।
अपसव्याः सवः गस्ता दंष्ट्रिणः सन्निवेशयाः ॥ ४४ ॥

The musk-rat (or a kind of deer) Kūṭapūrī (otherwise known as Karāyikā) and Pirilī (bird) are favourable in the daytime when they move from the left to the right of the traveller; whereas tusked animals such as boars, and burrow-dwellers, like the mongoose and porcupine, are always commendable when they move from the right to the left of the traveller.

[The commentator says that Chikkara which is otherwise known as Dhikkāra, means Śṛgāḥ, a jackal, but under 20 *supra*, Chikkaro mṛgajātīḥ. Why should he make this difference? From 'ahni dakṣiṇāḥ' we can infer : 'Naktam vāmāḥ'—At night they are favourable in the opposite direction. However, this will work under the restrictions laid down in verse 24 *supra*.]

श्रेष्ठे ह्यसिते प्राच्यां शवमांसे च दक्षिणे ।
कन्यका दधिनी पश्चादुदगोविप्रसाधवः ॥ ४५ ॥

The horse and any white object are favourable in the east; a dead body and flesh, in the South; a virgin and curd, in the West; and a cow, a Brāhmaṇa and a pious man, in the North.

[Vide the following:

दद्याणि श्वेतानि तुरङ्गमश्च पूर्वेण याम्येन शवं समांशम् ।
पश्चात्कुमारो दधि चातिशस्तं सोम्येन गोब्राह्मणसाधवश्च ॥

जानश्वचरणो नेष्टौ प्राप्याभ्यौ शस्त्रघातको ।
पश्चादासवध्णौ च खलासनहसाम्युदक् ॥ ४६ ॥

Hunters with hounds and nets are not good in the east? (men armed with) weapons as well as butchers or killers in the south; (one carrying) liquor and a eunuch in the west; and a wicked fellow, (one carrying) a seat (or cat) and a plough in the north.

[In the light of the verse quoted below we have to interpret नश्व, जान and हल as holders of the respective objects.

जालकरश्चकरो न शुभो प्राग् घातकाश्चकरो यमदिकस्थौ ।
पण्डवमद्यकारापि पश्चादासनशीरखसैः सहसोदक् ॥

कर्मसङ्गमपुष्टेः प्रवेशो नष्टमार्गेण ।
यानव्यस्रगता प्राह्या विशेषश्चात्र वक्ष्यते ॥ ४७ ॥

On the occasions of starting an undertaking, meeting any person, a war, entering a new house etc. and searching for a lost article, the reverse of what has been laid down for journeys is to be taken. And the following are the special rules applicable to them.

[Those omens that are favourable on the right side of a person starting on a journey will be so if they are to his left on the five occasions mentioned in the text. Similarly, whatever is good in the front for a journey will be so if it is at the back. Likewise we have to take the opposite directions here. Vide the following:

नष्टावलीकनसमागमयुद्धकर्मवेशमप्रवेशमनुजेध्वरक्षणेषु ।
यानप्रतीपविधिना शुभदा भवन्ति ॥

दिवा प्रस्थानवद्प्राह्याः कुरङ्गकृत्तानराः ।
अङ्गरश्च प्रथमे प्रागे चापयङ्गुलकुकुदाः ॥ ४८ ॥

पश्चिमे शर्वरीभागे नष्टकोलूकपिङ्गलाः ।
सर्वे एव विपर्यस्ता प्राह्याः सायँयु योषिताम् ॥ ४९ ॥

The antelope, Ruru deer and monkey during the day are to be reckoned as for a journey. Similarly, are to be treated the blue jay, cock and Vajjula (otherwise known as Khadiracañcu) in the forenoon. In the latter half of the night, the Naptṛka (bird), owl and Piṅgala (a kind of crane) are to be considered as for a journey. For the beavies of women all the above-named omens should be taken in the reverse order both for journey and undertakings etc.

नृपसन्वर्तने ग्राह्यः प्रवेशोऽपि प्रयाणवत् ।

गिर्यरुण्यप्रवेशेषु नदीनां चावगाहने ॥ ५० ॥

शामदक्षिणयोः शस्तौ यो नु तावत्प्रवृत्तौ ।

For an interview with the King as well as for entering (a new house), the omens should be considered exactly as for a journey. For climbing mountains, entering forests and bathing in rivers the omens that are favourable to the left and right for a journey are good in front and behind respectively.

[The commentator takes 'Praveśa' as entering the royal palace. It would be better to interpret it as 'entering a new house'. He construes 'Avagāhane' as 'Uttarane'—crossing. It should mean—getting into the river or bathing in it. Vide the following :

केचिज्जगुर्गमनाद्यन्तुपदर्शनेषु.....]

क्रियादीप्तौ विनाशाय यातुः परिषसज्जितौ ॥ ५१ ॥

तामेव तु यथाभागं प्रशान्तदत्तचेष्टितौ ।

शकुनी शकुनद्वारसज्जिताद्यर्थसिद्धये ॥ ५२ ॥

If there be two omens called *Parigha* which are *blasted in action* on both sides of a traveller, he would meet with his end. The same two omens situated in their appropriate quarters (right and left) and having pleasant cry and movements are called "Omen Gates" and lead to the acquisition of wealth or accomplishment of desired objects.

[Here two technical terms *Parigha* and *Śakuna-dvāra* are defined and their effects given. In the following verse another view is given regarding the latter.]

केचिषु शकुनद्वारमिच्छन्त्युभयतः स्थितः ।

शकुनैरेकजतीर्यः शान्तचेष्टाविराजिभिः ॥ ५३ ॥

Some hold that an 'Omen Gate' is brought about by birds or beasts of the same species, standing on both sides of a traveller and having *tranquil* movements and cries.

[For *Dipta* (blasted) and *Sānta* (tranquil) see verse 15 and 16 *supra*. Vide *gaddi*.

एकयोन्मुद्वैः शान्तैः शान्तचेष्टैर्व्यस्थितैः ।

यथाभागगतैस्तैश्च शकुनद्वारमिष्यते ॥]

विसर्जयति यद्येक एकम्च प्रतिषेधति ।

सविरोघोऽशुभो यातुर्ग्राह्यो यो बलवत्तरः ॥ ५४ ॥

When one omen suggests success and another failure, the 'mutual contradiction' that is caused is harmful to a traveller. Or the stronger of the two omens is to be considered.

[How do we consider the relative strength of two omens? The answer is given in verse 19 *supra*.]

पूर्वं प्रावेशिको भूत्वा पुनः प्रास्थानिको भवेत् ।

मुखेन सिद्धिमावष्टे प्रवेशे तद्विपर्ययात् ॥ ५५ ॥

Should an omen become at first favourable for entering and then for a journey, it would be an indication of the easy accomplishment of the traveller's object, while the reverse would be favourable for entering.

[It has been already laid down in verse 47 that for *Praveśa* (entry) etc. the favourable omens are the reverse for a journey. So what is good for a journey is not so for an entry. An omen, thus, may be unfavourable in the beginning and then favourable, at a journey. Then success is assured. Similarly, if at an entry the omen is unfavourable (i.e. good for journey) at first and then favourable (i.e. good for entry), then too success and prosperity can be achieved.]

विसर्गं शकुनः पूर्वं स एव निवर्णयि चेत् ।

ग्राह्य यातुररेर्मुत्सुं डमरं रोगमेव वः ॥ ५६ ॥

If one and the same omen indicates first success of a journey and then forbids it (i.e. suggests failure), it forebodes the traveller's death at the hands of his enemy, an armed conflict or disease.

अपसव्यास्तु शकुना दीप्ता भयनिर्वोदनः ।

शारम्भे शकुनो दीप्तो ध्वनिस्तद्व्यङ्ग्यः ॥ ५७ ॥

Omens situated in a Burning quarter and moving in the anti-clockwise manner, presage peril. An omen in a *Burning* direction at the commencement of an undertaking likewise indicates danger to it in the middle of the year.

तिथिवाय्वर्कभस्थानचेष्टादीप्ता यथाक्रमम् ।

धनसैन्यबलाङ्गेष्टकर्मणां स्पृश्यङ्कुराः ॥ ५८ ॥

Omens that are *Blasted* in respect of the lunar day, wind, the

Sun, lunar mansion, position and movements, are harmful in order to wealth, army, strength, limb, desired object (or dear one) and work.

[In this list of *Diptas* the first four belong to the *Devadipta* group, while the last two to the *Kriyādipta* one. It is also to be borne in mind that *Arkudipta* and *Cesṣādipta* are the most powerful elements in their respective groups. The commentator, while introducing the verse says: 'अधुना वेष्टादीपस्य लक्षणं तत्कलं चाह ।' In fact here the author gives only the results and not the definition, and that too of six elements and not of *Cesṣā* alone.]

जीमूतध्वनिदीप्तेषु मयं भवति मास्तात् ।

उभयोः सन्धयोर्वीप्ताः शस्त्रोद्भूतभयकुराः ॥ ५६ ॥

Omens situate in the *Burning* direction accompanied by peals of thunder presage peril from the wind (cyclone); while during the morning and evening twilights they reveal danger from weapons (clash of arms).

[The commentator construes *Jīmūtdhvani-dipteṣu* as *Meghaśabdena dipteṣu*—*blasted* by thunder, but thunder has not been included by the author in the list of *Devadiptas*. Otherwise he would have said '*Ubhābhyāṁ sandhyābhyāṁ diptāḥ*'. For, the twilights too are not included in the *Kṣapadipta* kind.]

चित्तिकेशकपालेषु मृत्युबन्धवधप्रवाः ।

कण्टकीकाष्ठभस्मस्थाः कलहापासदुःखदाः ॥ ६० ॥

अप्रसिद्धिं मयं वापि निःसारश्चमव्यवस्थिताः ।

कुर्वन्ति शकुना दीप्ताः शान्ता वाप्यफलास्तु ते ॥ ६१ ॥

Omens that are *blasted* and standing on funeral pyres, hair and skulls (or potsherds) cause in order death, imprisonment and murder; standing on thorns (or thorny trees), fire wood and ashes, quarrel, weariness (or troubles) and grief respectively; standing on hollow objects and stones, failure of the work undertaken and danger respectively. However, if these omens happen to be *tranquil*, their evil effects will be negligible.

असिद्धिसिद्धिदौ जेयो निर्हाराहारकारिणी ।

स्थानाद्भुवन् व्रजेद्यान् शंसते त्वन्यथागमम् ॥ ६२ ॥

Omens that pass excreta or eat their food are to be understood to cause the failure or fulfilment of one's objects respectively. If an

omen goes away from its place after crying, it indicates a journey; if it comes to its place crying, somebody's arrival.

कलहः स्वरदीप्तेषु स्थानदीप्तेषु विग्रहः ।

उच्चमादौ स्वरं कृत्वा नीचं पश्चाच्च बोधकृत् ॥ ६३ ॥

Omens having *blasted* voice and position indicate in order quarrel and battle. Those that cry aloud in the beginning and then produce a low sound cause trouble.

एकस्थाने दधन् दीप्तः सप्ताहात् ग्रामघातकः ।

पुरवेशनरेन्द्राणामुत्सर्गपिनवत्सरात् ॥ ६४ ॥

If a *blasted* omen stands crying in the same place (for a whole day), the concerned village will be destroyed in a week; the city, in two months; the country, in three months; and the king, in a year.

सर्वे दुर्मित्रकर्तारः स्वजातिपिशिताशिनः ।

सर्वमूषकमाजिरपूयलोमविषजिताः ॥ ६५ ॥

All creatures (i.e. omens) except snakes, rats, cats and fishes, eating the meat of their own species, cause famine.

It is natural for snakes, rats, cats and fishes to eat the meat of their own kind. Cf. the following :

विहाय सर्पान् विहास्य मत्स्यान् स्वजातिमांसान् युवभुञ्जते वा ।

व्रजन्ति वा मैथुनमन्यजात्याम् . . . ॥

परयोनिषु गच्छन्तो मैथुनं वेशनाशनाः ।

अन्यत्र वेशरोत्पत्तेर्नृणां चाजातिमैथुनात् ॥ ६६ ॥

Creatures mating members of another species bring about the ruin of the country, exception being made in the case of the birth of a mule, and of the sexual union of some human beings with members of sub-human species.

[The author refers to a human depravity here and the commentator illustrates it thus: 'यतो वरं वदन्ति यस्मिन्'. It is reported that syphilis is the result of such human depravity.]

बन्धघातभयानि स्युः पादोरुमस्तकान्तिर्गः ।

शल्वापः पिशितान्नादेदोषवर्षस्तग्रहाः ॥ ६७ ॥

An omen passing by a person's feet, thighs or head, he will

undergo imprisonment, beating or danger in order; if it is found eating tender grass, drinking water, eating meat or cooked food, there will be in order trouble, rain, wound or imprisonment.

[The commentator construes the word 'Graham' as 'न्यायं केनचित् वयना मह...' which is not warranted by the text. For, had the author intended that sense, he could have easily used 'अवायना:' instead. See also verse 16 *supra*.]

क्रूरोप्रबोधदुष्टैश्च प्रधानमुत्तमैः ।

चिरकालेन दीप्ताद्यास्वागमो दिक्षु तन्मृणाम् ॥ ६८ ॥

If an omen stands in any of the eight quarters beginning with the *Diptā* (Burning), men will have meetings with cruel, hot-tempered (fierce), sinful and wicked persons, ministers, kings, rhapsodists and aged men respectively.

[Both the text and Utpala's commentary are vague. It is not clear why the author has preferred the expression चिरकालेन (which gives rise to a genuine doubt about its real import) to अविज्ञेय. The doubt is: why we should not take 'चिरकालेन भावना:', meaning—there will be meeting at a distant date.

The reader is already acquainted with the eight designations of the quarters viz. *Diptā*, *Dhūmini*, *Śāntā*, *Śāntā*, *Śāntā*, *Śāntā*, *Śāntā* and *Āṅgārīṇī*. Here the first two *Śāntā* quarters represent rather bad persons. We have to find some explanation for this: In the first watch of the day the east, south-east etc. get these appellations. So the two most quarters happen to be south and south-west which are presided over by Yama (God of death) and Nirṛti (Demon). This might be the reason for the above bad representation.

The commentator's explanation creates greater confusion: "तेन दीप्तायां दिशि स्थितः शकुनः कस्यचित्पुरुषस्य क्रूरेण हिलेण संयुतस्वायमं करोति"—which means—"An omen situated in the *Burning* quarter brings about a man's meeting with one who holds a cruel beast." This interpretation is far-fetched. He construes वृत्तकेन as शत्रुकेन. After giving this interpretation of some, he gives another given by other scholars: "There are four quarters, *Diptā*, *Dhūmitā*, *Śāntā* and *Āṅgārīṇī*. The omen standing in these quarters causes meeting with one accompanied by a cruel man, by one that is guilty of the most heinous crime, by one who narrates the stories of great kings like Nahuṣa, and by one who has lived very long." At the end he says the latter interpretation is preferable. We do not understand in what way this interpretation is better than the first one. For, the

author has consistently mentioned eight quarters in connection with *Āṅgārā* etc.]

सद्रव्यो बलवांश्च स्यात् सद्रव्यस्यागमो भवेत् ।

द्युतिमान् बिनतप्रेक्षी सौम्यो दारुणवृत्तकृत् ॥ ६९ ॥

Should an omen be strong and accompanied by some substance (such as food), there would be the arrival of a person with something in his hand. Should it be brilliant, the person arriving would be a gentle person; and should it look down, he would be a perpetrator of dreadful deeds.

[Here too commentator's language is a bit confusing. He makes दारुणवृत्तकृत् as an adjective of शकुन and explains thus: If the omen being brilliant looks downward, though it may be auspicious, it will cause only untoward effects. We can also interpret the second half of the verse thus:—If the omen, though brilliant, looks down, then the person arriving, though of a gentle disposition, should have committed some dastardly sin. At the end the commentator adds "य बाणवृत्ति सद्रव्यः पुमान् स उपद्रवं करोतीत्यर्थः ।"]

विदिकृत्थः शकुनो बोधतो वामस्येनानुश्रिता ।

स्त्रियाः सहग्रहणं ग्राह तद्दिगादपराधोन्नितः ॥ ७० ॥

If the cry of an omen stationed in a *Burning* intermediate quarter be followed by that of another to its left, it reveals a man's marital alliance with a woman of the class indicated by the direction.

[Here the marital alliance with a man or woman, as the case may be, is based on the classification found in the figure under verse 35 *supra*.]

शान्तः पञ्चमदोष्टेन विस्तो विजयावहः ।

दिग्नरागमकारो वा दीपकृत्तद्विपर्यये ॥ ७१ ॥

If an omen standing in a *Tranquil* quarter is followed by another, crying and stationed in a quarter that is fifth from the *Burning* quarter at the time (i.e. facing the Sun), it will bestow victory, or will cause the arrival of the person assigned to that quarter. If it is otherwise i.e. the first omen being in a *Burning* quarter and the second crying in any quarter that is fifth from one of the *Tranquil* quarters, troubles will arise.

[Bhaṭṭatōpala's explanation lands us in a difficulty: He says that the 5th from the *Śāntā* should be *Diptā*. The only *Diptā* quarter

fifth from a *Santa* one, at one and the same period, is possible when the two are opposite to each other. Let us take, in the first watch of the day, the South as the *Tranquil* quarter where an omen is situated. Then the fifth from that would be the North, but it is not *Dipta* (Burning). Hence we have to interpret पञ्चमदोष्टेन as दोष्टालञ्चमेन i.e. the fifth from the *Burning* quarter. Similarly, in the reverse case we have to explain thus : दोष्टः शान्तालञ्चमेन i.e. The *burning* one being followed by another in a quarter that is fifth from one of the *Santa* quarters.]

वामसंलग्नो मध्यः ग्राह स्वपरयोर्मयम् ।

मरणं कथयन्त्येते सर्वे समविराविणः ॥ ७२ ॥

An omen standing between two others to its left and right with its cry being followed by them severally indicates danger from one's own kith and kin and from foes respectively. (If both the flanking omens cry together after it, then there will be trouble for both the parties.) All the three crying simultaneously portend death.

बुधप्रमथ्यमूलेषु गजाश्चरयिकागमः ।

वीर्याब्जमुपितायेषु नरनीशिबिकागमः ॥ ७३ ॥

An omen standing at the top, middle and foot of a tree indicates severally the arrival of a person riding an elephant, horse and chariot; one standing on a long object, a lotus or the like of it, and something whose top is chopped off, shows severally the arrival of a man carried by another man, by a ship, and by a sedan chair.

[The meaning of the second half is given on the basis of Utpala's commentary. It may also be taken as "the arrival of a man, a ship and a palanquin in order."]

शकटेनोन्नतस्ये वा छायास्ये द्रवसंयुतः ।

एकविपञ्चसप्ताहात् पूर्वाद्यास्वन्तरासु च ॥ ७४ ॥

An omen situated on a lofty height (such as mountain) indicates the arrival of a person in a carriage; one in the shade, of a person holding an umbrella. Whatever good or bad effects are indicated by the omens situated in the four quarters, east etc. or in the intermediate ones, south-east etc., will come to pass in order in one, three, five and seven days.

[The effect of an omen situated in the East or South-east will be experienced within 24 hours; in the South or South-west, in three

days; in the West or North-west, in five days; and lastly in the North or North-east, in seven days.

So far all the verses of this chapter have been composed in the *Sloka* metre.]

सुरपतिर्भुतवह्न्यमनिर्ऋतिवरुणपदनेन्दुशङ्कराः ऋमशः ।

ग्राह्याद्यानां पतयो दिशः पुमांसोऽङ्गना विविशः ॥ ७५ ॥

The lords of the eight quarters, East, South-east, South, South-west, West, North-west, North, and North-east are respectively Indra, Agni (fire God), Yama (God of death), Nirṛti (king of evil spirits), Varuṇa (Lord of waters), Vāyu (Wind God), the Moon and Śaṁkara. The four prime quarters are masculine, while the corners, feminine.

[This verse is of great utility to astrologers in that the lordships and sex of the quarters can be of help in finding out the name and sex of the person the querist is likely to meet the same day. His name may be a synonym of the particular lord; or he may be a worshipper of that Deity. This knowledge may also be put to use in horary astrology pertaining to lost or stolen articles, thieves, gain and loss, propitiation of Deities, and such other topics.

CI. पराशर—

वर्णादीं ब्राह्मणादीनामुत्तरादिदिशः स्मृताः ।

ऐशान्यरघाग्रञ्च विदिमस्ताः स्त्रीणां परिकीर्तिताः ॥

If a query is made or omen seen in a prime quarter, the querist should be thinking of a male or there will be a male birth.]

सद्वृत्तानि विद्वत्साम्बरसलिलजशरधमण्डलेष्वाः स्युः ।

द्वात्रिंशत्प्रविभक्तं चिक्चक्रे तेषु कार्याणि ॥ ७६ ॥

In the circle of quarters divided into 32 parts, if there be omens in the eight directions beginning with the east, the respective materials on which writing may exist will be a wooden board (bark or leaf), Palm-leaf, a worthless fragment of leaf, cloth, water-product (such as lotus-leaf), reed, leather and silk. The particular effects of the omens assigned to the different divisions will also be experienced.

[The effects of omens occurring in the 32 divisions are delineated in the following chapter. In the following verses the author discusses the places where the effects would be felt, colours of articles, signs of the quarters, things relating to the quarters and trees that

may flourish there. There is also a special reference to omens relating to women.]

व्यापामशिष्टिनिकूजितकलहाम्भोनिगडमन्त्रशोभदाः ।

वर्णास्तु रक्तपीतककुण्डलिताः कोणगा मिथ्याः ॥ ७७ ॥

If omens are found in the eight directions, their effects will be felt severally near a place of military exercise, near a fire-place, where some sound is heard, where a quarrel takes place, near water, where fetters and the like are kept, where Vedic hymns are chanted and where the lowing of cows is heard. The colours of things (that may be found or lost as a result of good and bad omens respectively) are red, yellow, black and white in order in the four prime quarters beginning with the east; but in the corners, they are mixed.

[In the south-east it is yellowish red; in south-west, dark-yellow; in the north-west, grey; and in north-east, pale-red. The use of this is : If an omen carries some article, the person will get some object of the colour assigned to the particular quarter. This knowledge may be utilized in cases of theft and missing articles, as well as of selection of colours of clothes, and devotion to deities owning the colours.]

चिह्नं ध्वजो दग्धमय हसमानं वरो जलं पर्वतपक्षयोधः ।

एतेषु संयोगमयानि विन्ध्याद्व्यानि च स्थानविकल्पितानि ॥ ७८ ॥

The signs of the eight quarters beginning with the east are a banner, something burnt, burial ground, cave, water, mountain, sacrifice and hamlet of cowherds (or proclamation?). Good or bad omens situated on these signs indicate a meeting with a good person or danger in order. Other things viz. good and effects presaged by omens, will take place in auspicious and inauspicious places.

[Utpala takes योष in the sense of गल्लर, abyss or cavern. The metre is उपजाति.]

स्त्रीणां विकल्पा बृहती कुमारी द्यङ्गा विण्वा स्वयं नीलवस्त्राः ।

कुस्तो प्रदीर्घा विधवा च ताम्रं संयोगविन्तापरिवेदिकाः स्फुः ॥ ७९ ॥

When the question pertains to women, omens appearing in the several quarters beginning with the east point to a buxom woman, a virgin, a woman of defective limbs, one that is stinking, one wearing blue clothes, a wicked woman, a tall one, and a widow respectively. These are useful in questions about meetings.

[Bhaṭṭopala seems to have read two commentaries or two

schools of commentaries on this work. For, he says: एवं केचिद्व्याचक्षते । अग्रे चतस्रो दिश इच्छन्ति । According to the latter school only four intermediate quarters beginning with the north-east are to be taken here. The four types of women are in order (1) a buxom virgin, (2) a crippled and stinking woman, (3) a wicked woman in blue dress and (4) a tall widow. The metre is इन्द्रवज्र.]

पृच्छामु रूप्यकनकानुरभामिनीनां

मेवात्यमानमङ्गोक्तसम्भ्रामु ।

न्यषोघरक्ततटरोध्रककोचकाद्या-

श्चतुर्भूतः खदिरविल्वनर्जुनाश्च ॥ ८० ॥

If at a query the querist or an omen stands in any of the eight quarters headed by the east, the question refers severally to silver, gold, a sick person, a charming dunsel, a sheep, a vehicle (or journey), a sacrifice, or cow-shed. Similarly, the trees corresponding to these quarters are, in order, the banyan, a red tree, Lodhra (*Symplocos paniculata*), bamboo, mango, Khadira (*Acacia catechu*), Bilva (*Aegle marmelos*) and Arjuna (*Terminalia arjuna*).

[When there is a good omen in any of these quarters, one is likely to get the article belonging to it; otherwise one will lose it. Similarly, it indicates union or separation of persons as well as clues to theft etc. The second half of the verse gives us a clue as to which tree would flourish in each of the quarters. For the benefit of readers these characteristics of quarters are written in the adjoining table :

Description of Quarters

	East	South-east	South	South-west	West	North-west	North	North-east
Lords	Indra	Fire	Yama	Nirrti	Varuṇa	Wind	Moon	Śiva
Sex	Male	Female	Male	Female	Male	Female	Male	Female
Writing material	Wood-en	Palm-leaf	Torn Leaf	Cloth	Lotus-leaf	Reed	Leather	Silk

Places of effect	where army exercise takes place	Fire-place	Full of sound	of quarrel	Water	where fetters are kept	where Vedic chanting is done	where there is lowering of cattle
Colours	Red	yellowish red	yellow	Dark yellow	Black	Grey	White	Pale red
Signs	Banner	Burnt thing	Burial ground	Cave	Water	Mountain	Sacrifice	Hamlet of cowherds
Substances etc.	Silver	Gold	Sick person	Charming damsel	Sheep	Vehicle or journey	Sacrifice	Cowshed
Trees	Banyan	Red tree	Lodhra	Bamboo	Mango	Khadira	Bilva	Arjuna
Women	Buxom one	Virgin	of defective limbs	Stinking one	Blue-clothed	Bad one	Tall one	Widow

The commentator seems to have misread मेवाक्य as मेवाक्य and interpreted it as मज्ज, goat.

The commentator says in his colophon "सर्वेणाकुले विप्रकं नाम . . ." which shows that this chapter treats of the general principles of omens and the following ones, of their special features. At the end of all these chapters he says सर्वेणाकुले.

The metre is वसन्तविक्रान्तः ।

अन्तरचक्रम् ॥ ८७ ॥

Chapter LXXXVII—The Circle of Quarters Section II

ऐन्द्रपां दिशि शान्तायां विरुद्धद्रुमसंश्रितायामं वक्ति ।

मकुनः पूज्यतामं मणिरत्नद्रव्यसम्प्राप्तिम् ॥ १ ॥

An omen crying in the east which happens to be *Tranquil* at the time, indicates the arrival of an officer of the king, the gaining of honour and the acquisition of excellent jewels and objects (like gold) from that quarter. [This applies to good omens. If it is moderate, the result will also be moderate. Should the omen be inauspicious, the effect would be very slightly beneficial.]

तदनन्तरदिशि कनकागमो भवेद्वाञ्छितार्थसिद्धिश्च ।

अयुधयनपूजकसागमस्ततोये भवेद्भूतार्थः ॥ २ ॥

If the omen appears in the second division (i.e. of *Kośādhyaṅga*) it indicates the gain of gold and the fulfilment of desired objects; if in the third division (of *Agniśvīn*), there will be the gain of weapons, wealth or betel nuts.

स्निग्धद्विजस्य सन्वर्शनं चतुर्थे तथाहिताग्नेश्च ।

कीर्णेऽनुजीविमिक्षुप्रदर्शनं कनकलोहादिः ॥ ३ ॥

If it is in the fourth division, one will meet a *Brāhmana* friend, and one who worships the sacred fire daily; if in the south-east corner (5th division), one will see one's servants or mendicants and get gold and iron (weapons).

याम्येनाद्ये नृपपुत्रदर्शनं सिद्धिरभिमतस्थापितः ।

परतः स्त्रीधर्मपतिः सर्वपयवजश्चिरप्युक्तः ॥ ४ ॥

If it is in the first division of the South (6th), one will meet a prince, accomplish one's tasks and attain the desired object; if in the next division (7th), one will get a wife, acquire religious merit, mustard seeds and barley corn.

कोणाच्चतुर्थखण्डे लघ्विद्रव्यस्य पूर्वनष्टस्य ।
यदा तदा फलमपि यात्रायाम् प्राप्नुयाद्याता ॥ ५ ॥

If it is in the 4th division from the South-east corner (8th), one will recover one's lost property; and a traveller will reap whatever fruit has been laid down in respect of Journey.

यात्रासिद्धिः समदक्षिणेन शिखिमहिषकुक्कुटादिभिः ।
याम्याद् द्वितीयभाग्ये चारणसङ्गः शुभं प्रीतिः ॥ ६ ॥

If it is in the right South (9th), the purpose of one's journey will be achieved, and one will get peacocks, buffaloes and cocks; if in the second division therefrom (10th), one will come in contact with bards, actors, dancers and the like, enjoy auspicious things and have satisfaction.

ऊर्ध्वं सिद्धिः कर्तव्यसङ्गमो नीनतिसिराद्याप्तिः ।
प्रव्रजितवशं तस्यैव च पक्वाफलसन्धिः ॥ ७ ॥

If it is in the next division (11th), one will come in contact with fishermen, come by fishes, Tittiris (francoline partridges) and the like (quails); if in the next (12th), one will see a recluse and get cooked food and fruits.

नैर्ऋत्या स्त्रीलामस्तुरगाश्चक्रारुतलेयाप्तिः ।
परतोऽस्य चर्यतश्छिन्नदर्शनं चर्ममयसन्धिः ॥ ८ ॥

If it is in the South-west (13th), one will get a wife, a horse, ornaments, messenger (or envoy) and letters; if in the next (14th) division, one will have the sight of hides and cobblers and win leathern articles (as presents or prize).

नानरक्षितश्रममात्रलोकेन नैर्ऋतास्तृतीयांशे ।
फलशुभमदन्तघटितागमश्च कोणाच्चतुर्थांशे ॥ ९ ॥

If it is in the 3rd division from the South-west corner (15th), one will see a monkey, an ascetic or a Buddhist monk; if in the next (16th), one will get fruits, flowers or ivory articles.

बाह्यामर्णवजातरन्वैर्ऋतमणिमयप्राप्तिः ।
यस्तोऽतः शबरव्याधौरसङ्गः पिशितसन्धिः ॥ १० ॥

If the omen is in the West (17th.), the man concerned will get

marine products, gems, beryl or jewelled articles; if in the next division (18th), he will come in contact with foresters, hunters or thieves, and get meat.

परतोऽपि वशनं धातुरीगिणां चन्दनागुरुप्राप्तिः ।
आयुष्युस्तकलक्षिस्तद्वृत्तिसमागमरक्षोर्ध्वम् ॥ ११ ॥

If it is in the next division (19th), he meets persons suffering from rheumatism, and get sandal-wood or Aguru (*Aquilaria agallocha*); if in the next (20th), he will get weapons or books, and have contact with those living by them i.e. soldiers or weapon-makers, or authors, book-sellers or printers.

धायम्भे केनकचामरीणिहाप्तिः सदेति कायस्थः ।
धूम्रपलामोऽज्वस्मिन् वृतालिकदिग्दिग्भाद्यानाम् ॥ १२ ॥

If it is in the North-west (21st), one will get an effervescent thing, chowries or blankets and meet a person of the writer-caste (born of Kṣatriya father and Śūdra mother); if in the next (22nd), he will get earthen vessels or drums and such other musical instruments, and meet bards.

[The commentator construes Vaitālika as a naked preceptor. He explains the other word of the compound thus: पट्टमूककरोः समेता यत्र शयने तानि दिग्दिग्भाद्यानि ।]

वायव्याञ्च तृतीये मित्रेण समागमो घनप्राप्तिः ।
वस्त्राभ्याप्तिरतः परमिष्टसुहृत्सम्प्रयोगश्च ॥ १३ ॥

If it is in the third division from the north-west (23rd), one will meet one's friend and get money; if in the next (24th), he will acquire clothes or a horse, and meet a beloved person or a friend.

द्विष्टपुलताजायां सन्धिरुद्रदर्शनं च विप्रस्य ।
अर्थावाप्तिरनन्तरमुपगच्छति सार्धवाहश्च ॥ १४ ॥

If it occurs in the north (25th), the person concerned will obtain cards, rice or fried grains, and meet a Brāhmaṇa; if in the next (26th), he will come by wealth and meet a merchant.

वेश्यावदुदाससमागमः परे शुक्लपुष्पफलसन्धिः ।
अत ऊर्ध्वं चित्रकरस्य दर्शनं चित्रवस्त्राप्तिः ॥ १५ ॥

If it is in the next division (27th), one will come in contact with a courtesan, a celibate, or a slave, and obtain white flowers and fruits; if in the next (28th), he will meet a painter and get clothes of varied colours or designs.

ऐशान्यां वेवलकोपसङ्गमो घान्यरत्नपशुलब्धिः ।

प्राक् प्रथमे वस्त्रान्तिः समागमश्चरपि बन्धव्या ॥ १६ ॥

If it is in the North-east (29th), one will come across a worshipper of a Deity, and get corn, gems or a cow; if in the next (30th) i.e. the first division of the east, he will get clothes and meet a harlot.

[Bhaṭṭotpala interprets *Devaloka* as *Bhojaka*. Does it mean 'one who eats at Śrāddhas etc.'?]

रजकेन समाधोगी जलजद्रव्यागमश्च परतोऽस्तः ।

हृत्पुष्पजीविसभाजशस्माद्धनहस्तिलब्धिश्च ॥ १७ ॥

If it is in the next division (31st), one will meet a dyer and acquire aquatic products; if it is in the next (32nd), he will meet elephant-drivers and obtain wealth or an elephant.

[The commentator takes *अस्माद्* as referring to the meeting of elephant-drivers (*यमाजद्*). In fact, it means *अस्मात्परा* in the next division.]

द्वात्रिंशत्प्रविभक्तं दिक्चक्रं वास्तुबन्धनेऽभ्युक्तम् ।

अरणाभिरुपेरन्तः फलानि नवधा विकल्प्यानि ॥ १८ ॥

This cycle of Quarters divided into 32 parts is applicable to the construction of houses as well. On account of omens appearing inside in the eight spokes and the hub of the cycle, the effects are to be varied in nine ways.

[The *Vārāṇaseya* edition reads *वास्तुवत् सनेभ्युक्तम्* in the place of *वास्तुबन्धनेऽभ्युक्तम्*. The commentator interprets thus:

नेम्या सह कथितम् । नेमियुक्तस्यैतत् फलम् । यथा वास्तुबन्धने द्वात्रिंशद्भागप्रविभक्तं प्रतिदिशमण्डो द्वाराणि विभक्तान्येवं दिक्चक्रमपि विभक्तम् ॥

नाभिर्ये बन्धुमुहृत्समागमस्तुष्टिरुत्तमा भवति ।

प्रापत्तवद्वयस्त्रागमस्त्वे नृपतिसंयोगः ॥ १९ ॥

When a *tranquil* omen appears at the hub of the cycle of quarters, the person concerned will meet relatives or friends, and have great mental satisfaction; when it is at the eastern spoke, he will obtain red silk or clothes and meet a king.

आग्नेये कोलिकतलपरिकर्माश्वसूतसंयोगः ।

लब्धिश्च तत्कृतानां द्रव्याणामश्चलद्विधर्षा ॥ २० ॥

When the *tranquil* omen is seen at the South-eastern spoke, he will meet a weaver, a carpenter, a labourer, a horse or a charioteer, and obtain articles made by them, or he will get a horse.

[The commentator explains *परिकर्मा* as *परिकर्म वेत्ति यः सः । गणित-परिकर्मणि जानाति यः*. One who is expert in mathematical calculations. *केचित् कर्मज्ञा इत्याहुः* ॥]

नेमीभागं बुद्ध्वा नाभीभावं च दक्षिणे योऽस्ति ।

धार्मिकजनसंयोगस्तत्र भवेद्धर्मलाभश्च ॥ २१ ॥

Mark out the southern parts of the spoke both at the rim and the hub. When an omen is at either place, the person will come in contact with meritorious men and acquire religious merit.

उत्तरीकोडकपातिकागमो नैर्धृते तस्यदृष्टः ।

वृषभस्य चात्र लब्धिर्मायिकुसत्याद्यभरणं च ॥ २२ ॥

When the omen is at the South-western spoke, he will meet (or get) a cow, a sportsman or a *Kāpālīka* recluse (follower of a Śaivite ascetic sect, and obtain a bull, black gram, horse-gram and the like (barley, wheat etc.) as well as food.

अपरस्यां दिशि योऽस्ति वासतिः कृषीबलं भवति ।

सामुद्रव्यमुत्तारकाचफलमयलब्धिश्च ॥ २३ ॥

When it is at the Western spoke, he will meet farmers, and obtain marine articles, a gem named *Susāra*, glass, fruits or wine.

नारवहृत्तमिदुकलन्दरानमपि च वायुदिकसंस्थे ।

तिलककुसुमलब्धिः सनामपुष्पागकुसुमस्य ॥ २४ ॥

When the omen is at the North-western spoke, he will come across a load-bearer, a carpenter or a mendicant, and will get the flowers of the *Tilaka* (*Clerodendrum phlomisoides*), *Nāga* (*Mesua ferrea*) and *Punnāga* (*Calophyllum inophyllum*) trees.

कोवेर्यां दिशि योऽस्ति तत्रस्थो वितस्ताममाध्याति ।

सागवतेन समागममाचष्टे पीतवस्त्रं च ॥ २५ ॥

When it is at the Northern spoke, it augurs gain of wealth and

meeting with a devotee of Lord Viṣṇu and those clad in yellow robes (or getting yellow clothes).

ऐशाने वस्युक्ता वनिता सन्दर्शनं समुपयाति ।
सन्धिष्व परिजोषा कृष्णायःशस्त्रघण्टानाम् ॥ २६ ॥

When it is at the North-eastern spoke, a woman observing a religious vow will be met, and steel, weapons and gongs obtained.

[The author has thus given effects of omens appearing in the 8 spokes and the hub, which are common to house-construction. It is to be remembered that all the effects mentioned in this section refer only to *tranquil* omens.]

In the following two verses he applies these tranquil omens to 'Journeys'.

याम्येष्ट्यांशे पश्चाद् द्विपद्विसप्ताष्टमेव मध्यफला ।
सौम्येन च द्वितीये शोषेस्वतिशोभना यात्रा ॥ २७ ॥

अध्वन्तरे तु नाभ्यां शुभफलदा भवति पदसु चारेषु ।
बायध्वान्कृतयोररपीः क्लेशावहा यात्रा ॥ २८ ॥

If there be an omen in the southern point, in the 2nd, 3rd, 6th, 7th, and 8th of the west and in the 2nd of the north (of the cycle of 32 points), a journey would have only moderate good effects; while in the other points, splendid results. In the inner circle (of 8 spokes) of the hub, if the omen occurs in any of the six spokes, the journey will be blessed with beneficial results; while in the South-western and North-western spokes, it will be beset with troubles.

[Here the word *Aṣṭāṁśa* means one of the 8 points of the cycle of 32 points. The points yielding moderate results are the 9th, 18th, 19th, 22nd, 23rd, 24th, 26th, and the best are the rest. The second verse refers to the cycle of 8 spokes.]

In the following verses the bad effects of *blasted* omens are delineated.

शान्तासु विष्णु फलमिदमुक्तं वीप्तास्वतोऽभिघातयामि ।
ऐन्द्र्या मयं नरेन्द्रात् समागमस्त्वैव शत्रूणाम् ॥ २९ ॥

The effects so far enumerated refer only to 'Tranquil' quarters. I shall now explain those pertaining to the *Burning* ones. An omen occurring in the east which happens to be 'Burning' at the time, causes danger from the king, and contact with one's enemies.

तदनन्तरदिशि नाशः कनकस्य भयं सुवर्णकाराणाम् ।
अयस्यस्तृतीये कलहः शस्त्रप्रकोपश्च ॥ ३० ॥

An omen in the next point will cause loss of gold, and threat to goldsmiths; in the 3rd loss of wealth, quarrel and clash of arms.

अग्निमयं च चतुर्थे भयमानेये च भवति क्षीरेभ्यः ।
कोणदपि द्वितीये घनस्यो नृपमुतविनाशः ॥ ३१ ॥

One in the 4th division produces danger from fire; in the South-eastern corner (5th), danger from thieves; in the next division (6th), loss of wealth, and death of a prince.

प्रमदगर्भविनाशस्तृतीयभागे भवेच्छत्रुयुधं च ।
हरण्यकारुण्योः प्रवृत्तः शस्त्रप्रकोपश्च ॥ ३२ ॥

One in the third division from the south-east (7th) causes abortion of one's wife. In the next (8th), the destruction of goldsmiths (or gold vendors) and painters (sculptors etc.), and clash of arms.

अथ पञ्चमे नृपभयं मरीचतद्वर्णं च वक्तव्यम् ।
दृष्टे तु मयं ज्ञेयं गन्धर्वाणां सङ्कोचानाम् ॥ ३३ ॥

An omen in the 5th 'Burning' division (9th from the starting point) produces danger from the king, pestilence and the sight of dead bodies; in the next (10th), danger from Gandharvas and acrobats (or, danger to musicians and acrobats).

[The compound *मरीचतद्वर्णं* should rather be interpreted thus: the sight of those that died of pestilence. The genitive of *गन्धर्वाणां* etc. suggests that the author has intended to convey the idea that such an omen causes trouble to singers and acrobats. Otherwise he would have used the ablative case without any metrical trouble.]

घोचरशकुनिकानां सप्तमभागाद्भयं भवति दीप्ते ।
भोजनविधस्त उक्तो निर्धन्यभयं च तत्परतः ॥ ३४ ॥

An omen in the 7th division from the corner (i.e. 11th) which is *Burning*, causes danger from fishermen and fowlers (or to them?); in the next (12th), destruction of food, and trouble from naked monks.

[The reading *सप्तमभागाद्* is evidently wrong and must have been introduced by scribes. For, the commentator repeats only *सप्तमभागे* in the locative.]

कलहो नैर्ऋतभागं रक्तबाधोऽयं शस्त्रकोपश्च ।
अपराधे चर्मकृतं विनश्यते चर्मकारमयम् ॥ ३५ ॥

An omen in the South-western corner (13th) which happens to be *Burning*, causes quarrel, flow of blood and clash of arms (war); in the first division of the West (14th), destruction of leathern articles (like footwear) and danger to (or from?) cobblers.

[The author has committed a grammatical error by using the root *पश्* in *अपराधे*, for the sake of metre.]

तदनन्तरे परिव्राज्यमणमयं तत्परे त्वनशनमयम् ।
वृष्टिमयं वाक्ये श्वत्स्कराणां भयं परतः ॥ ३६ ॥

An omen in the next division (15th) that is *Burning*, causes trouble to (or from?) ascetics and Buddhist monks; in the next (16th), threat of starvation; in the West (17th), danger from rain; in the next (18th), peril to (or from?) dogs and thieves.

[Does the commentator intend to convey the meaning that ascetics will have fear even from Buddhist monks? For, he explains thus: *परिव्राजकस्य तपस्विनो भयं श्वमणाच्छाव्यभिर्होश्च भयं भवति*. This might not be the meaning intended by the author.]

वायुघस्तविनाशः परे परे शस्त्रपुस्तकावर्तानाम् ।
कोणे पुस्तकनाशः परे विपस्तेन वायुमयम् ॥ ३७ ॥

An omen in the next division (19th) leads to destruction by storm; in the next (20th), to danger to those that live by weapons (soldiers and manufacturers of arms) and books (authors, sellers or printers); in the North-western corner (21st), to the loss of books; in the next (22nd), to danger from poison, thieves and wind.

परतो वित्तविनाशो मित्रैः सह विप्रहृत्त्र विज्ञेयः ।
तस्यासन्नेऽश्वघो भयमपि च पुरोधसः प्रोक्तम् ॥ ३८ ॥

An omen in the next *Burning* division (23rd) brings about loss of money, and strife with one's own friends; in the next (24th), death of one's horse (or death from a horse) and danger to (or from) the priest.

गोहरणशस्त्रघातावृक्परे सार्यघातघननाशो ।
आसन्ने च स्वभयं श्वत्स्विजडासगणिकानाम् ॥ ३९ ॥

An omen in the north (25th) causes theft of one's cattle and

blows from weapons; in the next (26th), slaughter of a caravan and loss of wealth; in the next (27th), trouble from dogs, and danger to the fallen twice-born, slaves and harlots.

[Vrātya is one belonging to any of the first three classes who has lost caste owing to the non-performance of the principal Saṃskāras, especially the Upanayana or investiture with the sacred thread and initiation into the sacred Gāyatrī Mantra. Vide Yājñavalkya I. 380.]

सायित्रीपतिता ब्रह्मा वात्यस्तोमादृते कृतोः ।

A Vrātya should undergo Prāyaścitta or atonement in order to get back his purity. According to others it means one who does not observe his religious duties. According to the commentator a Brāhmaṇa becomes Vrātya when his Upanayana takes place after his eighth year and before he completes his sixteenth year.]

ऐशानस्यासन्ने चित्रान्तरचित्रकृद्भुयं प्रोक्तम् ।
ऐशाने त्वग्निभयं दूयणमप्युत्तमस्त्रीणाम् ॥ ४० ॥

An omen in the division (28th) previous to the North-east, causes trouble to one's coloured clothes and painters; one in the North-east (29th) peril from fire and corruption of noble women.

प्रोक्तस्यैवासन्ने बुधोत्पत्तिः स्त्रिया विनाशश्च ।
भयमूष्णं रजकानां विज्ञेयं शक्तिष्ठाकानां च ॥ ४१ ॥

An omen in the division next to the above (30th) produces grief and death of one's wife; one in the next (31st), danger to dyers or washermen and perfumers.

हृत्पारोहभयं स्याद् द्विरदविनाशश्च मण्डलसमाप्तो ।
अभ्यन्तरे तु दोष्टे पत्नीमरणं ध्रुवं पूर्व ॥ ४२ ॥

An omen in the last (32nd) division of the circle causes trouble to (or, from) elephant drivers, and death of one's elephants (or, one's own death through an elephant). An omen stationed inside in the eastern spoke which is *Burning*, causes undoubtedly the death of the wife.

शस्त्रानलप्रकोपावानेये बाजिमरणशिल्पिमयम् ।
याम्ये घर्मविनाशोऽपरेऽन्यवस्तुचोक्षवधाः ॥ ४३ ॥

अपरे तु कर्मिणां भयमथ कोणे चानिते खरोष्ट्रवधः ।
अद्वयं मनुष्याणां विमुचिकारिभयं भवति ॥ ४४ ॥

उदगर्धविप्रपीडा विशयैरुभयोः सु चित्तस्तथायः ।

ग्रामीणपोषपीडा च तत्र नाभ्यां तथात्मवधः ॥ ४५ ॥

An omen appearing in the South-eastern spoke that is *Burning*, presages clash of arms and outbreak of fire as well as destruction of horses and danger to (or from) artists (sculptors, architects etc.); one in the Southern spoke will cause destruction of Dharma (meritorious deeds or religion); in the South-western spoke, fire-accidents, sudden attacks and killing of honest men; in the western spoke, danger to (or from) workers; in the North-western spoke, death of donkeys and camels, and danger to men from cholera and poison; one in the northern spoke, financial troubles and suffering of Brāhmaṇas; one in the North-eastern spoke, mental affliction, and trouble to (or, from) rustics and cowherds. An omen in the hub that is *Burning*, causes one's own death.

[Though the commentator has taken the words in the genitive in the text in the sense of the ablative, I feel strongly that the author's intention is to convey only the sense of the genitive. For example, in verse 41 रजकर्ण भयम् ought to mean danger to washermen, and *not*, danger from them. We have to remember one special feature here, which is, the effect of these *Burning* omens is applicable not merely to the observer but in many cases to entire classes of people. This is clear from the statement in the second half of verse 44. The commentator construes शिल्पिभयम् as शिल्पिभ्यो लेखपुस्तकविद्वद्भ्यो भयं भवति। He should have said—चित्तकुतो भयं भवति. The last compound in verse 43 can also be interpreted as: शक्यवस्कन्देन चोक्षाणां : i.e. destruction of Cokṣas by attacking with fire or by fire and attack. The Dictionary meaning of cokṣa is—Honest, clever, clean. But the commentator says: दुष्ट इति प्रतिद्वः— a notorious ruffian.]

विस्तम् ॥ ८८ ॥

Chapter LXXXVIII—Cries of Birds and Beasts
Section III

Here the author distinguishes animals that are diurnal, nocturnal etc., defines a new type of *Dipta* and gives the good and bad effects of different cries of various creatures as well as of their sight and flight. At the end he refers to a method of consulting the Piṅgala bird about the future.

श्यामाश्वेनशाम्नवज्जलशिखिभीकर्णचकाह्वया-
श्वापाण्डोरकखञ्जरीदकसूक्ष्मवाहकाः कपोतास्त्रयः ।
भारवाजकुलालकुक्कुटजरा हारीतगृध्रो कपिः
केष्टः कुक्कुटपूर्णकुटचटकाः प्रोक्ता दिवास्तम्बराः ॥ १ ॥

The following creatures are called *Diurnal*, those that roam by day : The Śyāmā (female cuckoo), hawk, the hare-killer (falcon), Vājñala bird, peacock, Śrikarṇa, ruddy goose, blue jay, Aṇḍiraka, wagtail, parrot, crow, dove of three kinds (viz. grey, variegated and saffron-coloured), skylark, wild cock, donkey, Hārīta (a kind of pigeon), vulture, monkey, Pheṇja (a bird), cock, Pūrṇakūṭa (otherwise known as Karāyika) and sparrow.

[All except donkey and monkey are birds in this list.
The metre is शार्ङ्गविकीरितम्.]

लोमाशिका पिङ्गलक्षिपिकाभ्यो बन्धुस्युत्की शशकरव राजौ ।
सर्वे स्वकालोत्क्रमचारिणः स्युर्देशस्य नाशाय नृपान्तवा वा ॥ २ ॥

The hair-eater (jackal?), Piṅgala (crane), chippikā (a bird), flying fox, owl and hare are nocturnal beings. If the creatures belonging to the two categories move contrary to their fixed periods, they lead to the destruction of the country or the king.

[Many of the names mentioned in the two lists are not found in Dictionaries. In the first quarter there is a metrical flaw, as पिङ्गल-क्षिपिका is the correct form.

The metre is इन्द्रवज्रा.]

हयनरभुजगोष्ठद्वीपिसिंहसर्पगोघा
वृकनकुलकुरङ्गश्वाजगोष्पाग्रहंसाः ।
पृषतभृगसृगालश्चाविवाक्ष्यान्यपुष्टा
हृदिषामपि विहातः सारसः सुकरश्च ॥ ३ ॥

The horse, man, snake, camel, leopard, lion, bear, alligator, wolf, mongoose, deer, dog, goat, cow, tiger, swan, spotted antelope, stag, jackal, porcupine, cuckoo, cat, crane and boar are both diurnal and nocturnal.

[The metre is *मञ्जिनी*.]

In the following five verses the author gives the synonyms of the names of some birds and beasts.

भयकूटपुरिकुर्यककराविकाः पूर्णकूटसञ्ज्ञाः स्युः ।
नामान्युलूकचेदयाः पिङ्गलिका देविका हवकाः ॥ ४ ॥

कपोतकी च श्यामा वञ्जुलकः क्षीरवंते क्षविरचञ्चुः ।
सुष्ठुन्वरी नृपमुता वासेयो गर्भः प्रोक्तः ॥ ५ ॥

लोतस्तडागमेयंकपुत्रकः कलहकारिका च रत्ना ।
भृङ्गाश्च विरचति निशि भूमौ वृष्यङ्गुलशरीरा ॥ ६ ॥

कुर्वलिको भाण्डीकः प्राच्यानां दक्षिणः प्रशस्तोऽसी ।
धिवकारो मृगजातिः कृकबाहुः कुक्कुटः प्रोक्तः ॥ ७ ॥

गर्ताकुक्कुटकस्थ प्रथितं तु कुसासकुक्कुटो नाम ।
गृह्णोद्यिकेति सञ्ज्ञा विज्ञेया कुडपमत्स्यस्य ॥ ८ ॥

विष्यो धन्वन उक्तः क्रोडः स्यात् सुकरोऽथ गोशला ।
श्या सारमेय श्वस्तो जात्या चटिका च सुकरिका ॥ ९ ॥

The synonyms of the bird *Pūrṇakūṭa* are *Bhaṣa*, *Kūṭapūri*, *Kurabaka* and *Karāyika*; those of *Ulūkaceṇī* (a small owl), *Piṅgalikā*, *Pecikā* and *Hakkā*; those of *Potakī*, *Kapotakī* and *Śvāmā*; *Vañjulaka* is also called *Kadiracañcu*; the *Sugandhamūṣikā* (musk-rat) is called *Chucchuṇḍarī* and *Nṛpasutā*; the donkey is known as *Gardabha* and *Vāleya*; the *Ratā* is called *Srotobhedya* (stream-cutter), *Taḍāgabhedya* (tank-breaker), *Ekaputraka* and *Kalahakārikā* (quarrelsome). This bird cries at night like a golden vase, and is two digits in height.

The *Durbalika* is also called *Bhāṇḍika* and is favourable to the eastern people, when situated to their right; *Dhikkāra* is a kind of deer; the cock is called *Kṛkavāku* and *Kukkuṭa*; the *Gartakukkuṭa* is known as *Kulāla Kukkuṭa* (wild cock); the lizard is called *Gṛha-godhikā* and *Kuḍyamatsya* (wall-fish); the *Divya* is known as *Dhan-vana*; the boar is known as *Kroḍa* and *Sūkara*; the cow is called *Go* and *Uśrā*; the dog is known as *Svan* and *Śārameya*; and by nature the female sparrow is called *Caṭikā* and *Sūkarikā*.

[*Chikkara* and *Dhikkāra* are the same. The commentator tells us that according to some *Bhṛṅgāra* means a bird of a particular species. In the dialect of *Utpala* the vase is called *Dāridānī* or *Damanī*. This will help scholars in fixing his native place. The author has strangely committed a metrical error in the first quarter of verse 5. He could have put it as :

श्यामा कपोतकी स्याद् ॥

एवं देशे देशे तद्विषयः समुपलभ्य नामानि ।
शकुनस्तज्ञानाय शास्त्रे सञ्चित्य योग्यानि ॥ १० ॥

In this manner in every country one ought to ascertain the names of birds and beasts from those that are well acquainted with them, and apply them after proper analysis to the science bearing upon omens for understanding (the effects of) their cries.

[Our Bangalore edition reads *सञ्चित्य* while the *Vārāṇaseya* one has *सञ्चित्य* (having collected); but the commentator explains it as 'विचार्य'. Hence the reading given above should be preferred.

Next the author defines a new variety of *Dipta* cry.]

वञ्जुलकस्तं तित्तिडिति दीप्तमथ किलिकीति तत्पूर्णम् ।
श्वेतशुकगृध्रकङ्कतः प्रकृतेरन्यस्वरा दीप्ताः ॥ ११ ॥

The cry of the *Vañjulaka* resembling the sound 'Tittid' is called *Burning* i.e. malignant; but one like 'Kilkili', is *Full* i.e. auspicious. The hawk, parrot, vulture and heron having unnatural sounds are called *Burning*.

यान्तासनशय्यानितयनं कपोतस्य सप्तविशं वा ।
अशुभप्रदं तराणां जातिविशेषेन कालोऽन्यः ॥ १२ ॥

आपाण्डुरस्य वर्षाच्छिन्नकपोतस्य चैव यन्मासात् ।
कुङ्कुमघृम्भस्य फलं सद्यः पाकं कपोतस्य ॥ १३ ॥

A dove sitting or building a nest on a vehicle (including home), seat or bed, causes harm to the owners; and the time of its fruition is different for its different kinds. The grey variety of dove causes the evil consequences to be felt within a year; the variegated one, within six months; and the saffron-coloured one or the dark-red one, immediately i.e. the same day.

[The expression विजयम् is ungrammatical used for metrical soundness.]

चित्रित्वेति शब्दः पूर्णः स्थानायाः सुल्लिङ्गत्विति च धन्यः ।

अप्तेति च बोधतः स्यात् स्वप्रियत्वाभाय चिकुचिगिति ॥ १४ ॥

The cry of the *Syāmā* (female cuckoo ?), being like *Cicit* is *Full* and like *Sāṭṭat* is *lucky*; but one like *Cacca*, is *Burning*; while one like *Cikeik* leads to the acquisition of one's cherished object or person.

हारीतस्य तु शश्वतो गुग्गुः पूर्णोऽपरे प्रवीक्ष्यः स्युः ।

स्वरस्यैषिद्वयं सर्वं आरुह्याऽऽशुभं प्रोक्तम् ॥ १५ ॥

The *Guggu* sound of the Hārta is *Full*, while others would be *Burning*; all the variations of sound of the Bhāradvāja (Skylark) are declared to be auspicious.

क्रिष्णविशम्भः पूजः करायिकायाः शुभः कहकहेति ।

क्षेमाय केवलं करकरोति न स्वर्थेतिद्विकटः ॥ १६ ॥

फौटवलीति शोम्यः स्वरः कटवलीति वृष्टये तस्याः ।

अफलः कोटिकिलोति च दोषतः खलु गुणकृतः शब्दः ॥ १७ ॥

The *Kiki* sound of the *Karāyikā* is *Full* and 'Kaha-kaha', auspicious; while the *Kara-kara* sound is only for *status-quo* and not for fresh acquisition of wealth. Its own sound like *Koṭukli* confers sound health; *Koṭukli* causes rain; *Koṭikili* is worthless; and the sound *Gum* is indeed *Burning*.

[It is really remarkable that the ancient Sages of India had observed minutely the different cries of birds and beasts as well as their psychological back-ground. We can also remember in this connection Kālidāsa's statement relating to good hunting, viz. सत्त्वानामपि लक्ष्यन्ते विकृतिमन्वितं भयक्रोशयोः. It is also known that many animals such as dogs have the instinctive power of scenting coming events. As such they are able to throw some hints about the coming danger and pleasure through their behaviour and cries.

If man is intelligent enough to read the lessons written on the pages of Nature, he can progress in life. Hence belief in omens and astrology cannot be dubbed as superstition.]

शस्त्रं वामे दर्शनं द्विव्यक्तस्य सिद्धिर्ज्ञेया हस्तमात्रोच्छ्रितस्य ।

तस्मिन्नेव प्रोन्नतस्थे शरीरेण धात्री कथं सागरस्ताभ्युपति ॥ १८ ॥

The sight of the Divyaka to the left is praiseworthy; when it is just one cubit above the ground in the same place, one's objects will be accomplished; when it is in the same place but at a higher level than the body of a traveller, the whole earth as far as the oceans will come under his sway.

[Here the author uses the adjective वर्य in the sense of वर्य, The commentator accordingly interprets it as विर्यविर्य (meaning विर्यविर्यम्). The last line of the verse could have been given without error thus:

Vide the following :—

वामे शस्ता धन्यतः सिद्धदाता प्रोक्तुं कृपेदस्तमात्रं जगद्यः ।

आवायं चेदन्नतो वामभागे पृच्छीलाभं बन्धुनाशं करोति ।।

The mere हि मासिनी.]

फणिनोऽभिमुखान्मोऽरिसङ्गं कथयति हन्युद्यथात्म्यं च यातुः ।

अथवा सम्येति सव्यभागात् स सिद्धं कुशलो गमरागमे च ॥ १६ ॥

A snake moving towards a traveller indicates an encounter with his enemies, and the death or ruin of his kinsmen. If it crawls from his right to his left, the object of his journey will not be achieved.

[The commentator takes the च in the second quarter in the sense of चक्ष्ण, or,

The metre of this verse is not named in any book on prosody. It can be called गण as it is a mixture of 2 quarters viz. 1st. and 3rd, similar to the odd lines of विरोधनी with an extra long syllable at the end, the second quarter exactly like that of वृषिवाण, and the 4th resembling the even line of विद्योगनी with an extra Guru. Otherwise we can call this an वधेय of the मारासयक metre, as both the halves have 34 Mātrās each.]

अब्जेष मर्षसु च वाचिगळोरगाभां

राज्यप्रदः कृपास्वकृच्छ्रचिशादुजेभ्यः ।

प्रस्मरन्त्यिकाष्ठमुषकेशतृणेषु दुःखं

दृष्टः करोति खलु छञ्जनकोऽवमेकम् ॥ २० ॥

The wagtail sun sitting on lotuses or on the heads of horses, elephants or snakes, bestows sovereignty; on clean sites or on green grassy tracts, happiness; while on ashes, bones, firewood, husks, hair or straw, it causes grief for a year without fail.

[The metre of this and 23, 25, 34 and 35 is वृत्ततिसक्ता. The commentator construes गच्छन्तेषु as द्वर्षासु. But Amara says: गच्छन्ते: गच्छन्ति.]

किलिकिलिकिलि तित्तिरिस्वनः शान्तः शस्तफलोऽन्यथापरः ।

शशाको निशि वामपार्श्वे वा शञ्जस्तफलो निगच्छते ॥ २१ ॥

The 'Kilikili' sound of the Tittiri (francoline partridge) is *Tranquil* and of beneficial results; otherwise, it is *Burning* and harmful. A hare crying and running on the left side of a person at night is said to be of auspicious results.

[The author has taken liberty with grammar and made two changes in respect of धातु viz. conjugation and the voice (Pada). The metre is a variety of विधिविकी with the substitution of two Gurus for the first Sagana in the even lines.]

किलिकिलिविरुतं कयेः प्रदीप्तं न शुभफलप्रदमुद्दिशन्ति यातुः ।

शुभमपि कथयन्ति चुल्लुशब्दं कपिसदृशं च कुलासकुम्भकुटस्थम् ॥ २२ ॥

The *Kilikili* sound of a monkey is said to be *Burning* and not conducive to good results to a traveller; but the *Chulla* sound is spoken of as being auspicious. The cry of the wild cock is similar in effect to that of the monkey.

[The metre is पुष्पिताम्रा.]

पूर्णाननः हृमिषतद्भृषिपीलिकाष्ट-

श्चायः प्रदक्षिणमुपति नरस्य यस्य ।

छे स्यस्तिकं यवि करोत्ययवा यियासी-

स्तस्यार्यलाभमचिरात् शुभहृत् करोति ॥ २३ ॥

If a blue jay with its mouth filled with worms, moths, ants and the like, flies from left to right of a person, who is about to start on a journey, or makes the Svastika figure in the sky by its flight, it bestows before long very great prosperity on him.

चापस्य काकेन विषयतश्चेत्पराजयो दक्षिणभागस्य ।

वधः प्रयातस्य तवा नरस्य विपर्यये तस्य जयः प्रदिष्टः ॥ २४ ॥

When a blue jay fights with a crow and is defeated by the latter, the traveller to whose right the jay flies will meet with death; otherwise (when it is victorious and flies to the left), he will be successful.

[The commentator interprets दक्षिणभागस्य as वाकाद् दक्षिणभाग-गतस्य चापस्य which means—the blue jay fighting with the crow is to the right of the latter.

vide the following :

पूर्णाननो यस्य करोति चापः प्रदक्षिणं स्वस्तिवामेव वा छे ।

वाभो महास्तस्य पराभवाय काकेन भङ्गो विजयो जयस्य ॥

The metre of this, 26, 32, 40, 41, 45, 46 and 47 is उज्जति.]

केकेति पूर्णकुटवद्यवि वामपार्श्वे

चापः करोति विरुतं जयकृतवः म्यात् ।

केकेति तस्य विरुतं न शिवाय दीप्तं

सम्बर्धनं शुभदमस्य सदैव यातुः ॥ २५ ॥

When the blue jay flying to the left of a person cries as *Keka*, or does like the Pūṇakūja (Kāṇyika, Kiskī or Kaha-kaha), it bestows success; but its cry *Kekra* is *Burning* and is not conducive to happiness; its mere sight, however, is always favourable to a traveller.

अण्डीरकध्वरिति स्तेन पूर्णद्विद्विद्विद्विद्वेन तु दीप्त उक्तः ।

केष्टः शुभो दक्षिणभागसंस्थो न वाशिते तस्य कृतो विरोधः ॥ २६ ॥

The *Ṭi* cry of the Aṇḍiraka is said to be *Full* and suspicious, while the *Tittititi* cry, *Burning* and harmful. The Phenja is auspicious when seen to the right of oneself; and no importance is attached to its cry.

श्रीकर्णस्तं तु दक्षिणे क्वचक्वचवेति शृणुं प्रकीर्तितम् ।

मय्यं छलु चिक्चिकीति यच्छेयं सर्वमुरान्ति निष्फलम् ॥ २७ ॥

The *Krakra* sound of the Śrīkarna flying to the right is said to be auspicious; the *Cikeki* one is moderate in effect, and all other sounds, they say, are without any good result.

[The metre here and in 30 is an जयमयवृत्त of the भद्रविराट् type with the final long syllable in each quarter dropped.]

कुर्वन्तेरपि चिरिल्विरिविति प्रोक्तमिष्टफलदं हि वामतः ।

वामतश्च यदि दक्षिणं व्रजेत्कार्यसिद्धिमचिरेण कच्छति ॥ २८ ॥

The sound *Girilviritu* of the Durbali (*Bhāṇḍika*) too to the left is considered favourable in effect; if it lies from left to right, it leads one long to the success of one's undertaking.

[The metre is *रपोद्धता*.]

चिकुचिकवाशितमेव तु कृत्वा दक्षिणभागमुपैति च वामात् ।

क्षेमकृदेव न साधयतेऽर्थान् यद्यप्यगो वद्यद्यमयाय ॥ २९ ॥

If the same bird viz. Durbalika, flies from left to right while crying like *Cikeki*, it helps only to maintain the *status quo* (or gives only sound health) and does not fulfil the desired objects. If it is otherwise, i.e. flies from right to left, it causes fear of death or imprisonment (or death, imprisonment or danger).

[The words *Artha* and *Kṣema* here and in verse 16 *supra* mean *yoga-kṣema* used in the *Gītā*, when the first word means attainment of new objects and the second, maintaining what has been got already.

The metre is *रपोद्धता* in this and in 37.]

कक्रैति च सारिका द्रुतं वेदे वाप्यभया विरीति वा ।

सा भक्तिं विधासतेऽचिराद् गात्रेभ्यः स्रजस्य विस्त्रुतिम् ॥ ३० ॥

A *Sārikā* (mynah) crying quickly like *Krakra* or like *Trette* fearlessly, indicates the flow of blood ere long from the limbs of a person starting on a journey.

फण्टकस्य वामतश्चिरिल्विरिविति स्वनः ।

शोभनो निगच्छते प्रदीप्त उच्यतेऽपरः ॥ ३१ ॥

The *Girita-trita* sound of the *Phenta* to the left is declared to be auspicious; the contrary, *Burning*.

[This is a strange metre whose name is not found in works on prosody. It may be brought under *गया* as *Piṅgala* says "वृत्तान्तं गया". It is an *वर्षमय* formed with the odd quarters of *गया* and the even ones of the *प्रमाणिका*.]

श्रेष्ठं खरं स्थास्तुमुशन्ति वाममोज्ज्वलमग्नेन हितं च यातुः ।

अतोऽपरं गर्दनमाश्रितं यत्सर्वाभयं तत् प्रवदन्ति दीप्तम् ॥ ३२ ॥

A donkey standing still in a place to the left of a traveller is

said to be beneficial; so is one producing the sound of *Qm*. All other varieties of its braying, wherever it may stand, are called *Burning*.

आकारराखी समूहः कुरङ्ग ओकारराखी पयतश्च पूर्णः ।

येऽन्ये स्वरास्ते कथिताः प्रदीप्ताः पूर्णाः शुभाः पापफलाः प्रदीप्ताः ॥ ३३ ॥

The stag and the deer producing the "Ā" sound, and the spotted antelope, the 'O' sound, are *Full*; all other sounds are declared *Burning*. Sounds that are *Full* are auspicious, while the *Burning* of evil consequences.

[The metre is *इन्द्रयत्ना*.]

भीता रवन्ति कुकुकुशिवति ताम्रवृद्धा-

स्ववत्त्वा हानिं सद्यदामपराणि रात्रौ ।

स्वस्थेः स्वभावविकृतानि निशावसाने

तराणि राष्ट्रपुरवापिबृद्धिवाणि ॥ ३४ ॥

The cocks crow at night as *Kuku-kuku*, when they are frightened. All sounds except the above at night are harmful. The high-pitched and natural sounds produced by them at dawn, when they are free from illness, bestow prosperity on the realm, city and monarch.

नानाविधानि विस्तानि हि चिप्पिकाया-

गतयाः शुभाः कुलुकुलुनं शुभास्तु गोपाः ।

यातुबिडालविरुद्धं न शुभं सर्व्व

गोस्तु भूतं मरणमेव करोति यातुः ॥ ३५ ॥

The *Chippikā* produces many sounds, but its *Kulu-kulu* sound alone is auspicious; and the rest are harmful. Never is the meowing of a cat favourable to a traveller. The sneezing of a cow certainly brings about the traveller's death.

[Even the cat's sight is considered unfavourable to a traveller, in society.]

हं हं मुलुगिति श्रियामभिलषन् कोमल्यलूको मुदा

पूर्णं स्याद् मुलु प्रदीप्तमपि च जेयं सदा किञ्चित् ।

विजेयः कलहो यदा बलवत् न स्यात् सङ्क्रान्ति

दोषार्थव टट्टट्टेति न शुभाः शोभाश्च दीप्ताः स्वराः ॥ ३६ ॥

When the owl wishes for mating, it cries joyously as *Hum-hum, Guglug*. Its *Gurulu* sound is full, while the *kiskisi* sound is always *Burning*. When it cries repeatedly as *Bala-bala*, it indicates quarrel; its *Tataṭṭata* sound leads only to sufferings; and the rest are *Burning* and harmful.

[Villagers forecast the fluctuation in the prices of some commodities from the cries of the owl.

The metre is गार्दूलबिकीरित.]

सारसकृजितमिष्टकलं तद् यद्युपपठितं मियुनस्य ।

एकदन्तं न शुभं यदि वा स्यादेकदन्ते प्रतिरीति विरेण ॥ ३७ ॥

The simultaneous cries of a pair of cranes are favourable in effect; but when one alone cries, or when the other responds the first after a long interval, it is inauspicious.

[प्रविरीति is another reading for प्रतिरीति.]

चिरिचिरिचिरिति स्वर्नः शुभं करोति पिङ्गला ।

अतीत्यरे तु ये स्वराः प्रबोप्तसञ्जितास्तु ते ॥ ३८ ॥

The Piṅgalā bird brings good luck with its cry. *Cirilu-irilu*; all other sounds of its cry are termed *Burning*.

[The metre is प्रमाणिक.]

हृत्तिवित्तं गमनप्रतिषेधि कुशुकुशु चेत्कलहं प्रकरोति ।

अभिमतकार्ये गतिं च यथा सा कथयति तं च विधिं कथयामि ॥ ३९ ॥

If the Piṅgalā produces an *hi* sound, then it is a hindrance to the journey i.e. the journey will not be successful; if a *Kuśukū* sound, it leads to quarrel. I shall now explain the way in which the bird indicates the fulfilment of one's cherished objects.

[The metre is तामरस.]

विनान्तसन्ध्यासमये निवासमागम्य तस्याः प्रयतश्च वृक्षम् ।

देवान् समभ्यर्च्य पितामहादीन् नवाम्बरस्तं च तस्य सुगन्धैः ॥ ४० ॥

एको निशीथेजस्तद्विस्तृतश्च विद्येतरेस्तां शपर्वनिशेधम् ।

पृच्छेद्यथाचिन्तितमर्थमेवमनेन मन्त्रेण यथा शृणोति ॥ ४१ ॥

Being pure and clad in new clothes, one should approach in the evening the tree which is the abode of the Piṅgalā, and worship Brahman and other Gods as well as the tree with fine perfumes;

then one should stand alone to the south-east of the tree at midnight, convince her (the bird) by oaths, referring to both Gods and human beings, and consult her about the contemplated object in this manner with the following hymn so that she may hear it well.

विद्धि महे मया यत् त्वमिममर्थं प्रचोदिता ।

कल्याणि सर्ववचनां वेदित्वि त्वं प्रकीर्त्यते ॥ ४२ ॥

ब्राह्मण्डेऽथ गमिष्यमि वेदितश्च पुनस्त्वहम् ।

प्रातरमम्य पृच्छे त्वामाग्नेयो विनाशधितः ॥ ४३ ॥

प्रचोदयाम्यहं यत् त्वां तन्मे व्याख्यातुमर्हसि ।

स्वचेष्टितेन कल्याणि यथा वेदि निराकुलम् ॥ ४४ ॥

"O auspicious one, kindly divine the object about which I am consulting thee. For, thou art praised as the knower of all languages. I shall take leave of thee, being informed of it by thee, but I shall come back in the morning and question thee, stationing myself in the south-eastern corner. I call upon thee to explain to me through thy activities the object I have in view, so that I may understand it without any ambiguity."

इत्येवमुक्ते तरुमूधगाद्याश्चिरन्विरित्वोति दत्तेऽर्थसिद्धिः ।

अन्याकुलत्वं विगिहारगन्धे कुवाकुचेत्येवमुवाहते वा ॥ ४५ ॥

अथाक्प्रबानेऽपि हितायसिद्धिः पूर्वोक्तविकृचक्रफरितोऽन्यम् ।

वाच्यं फलं वोक्तममध्यनीचशाखास्थितयो वरमध्यनीचम् ॥ ४६ ॥

If on being addressed in this manner she cries *Cirilu-irilu* from the top of the tree, there will be success in the undertaking; but if she cries *Dilikāra* or *Kuśukū*, there will be excessive mental suffering. When she does not cry at all, even then, there will be the accomplishment of the object. Other effects will have to be deduced from the 'Circle of Quarters' mentioned above (LXXXVII). If she be perched on a high, middle or low branch, the effect will, in order, be very good, medium or bad.

[It is not clear if the 'kar' in दिगिकार is meant only to indicate the syllables *di* and *ka*, as we use in connection with the sounds of the alphabet.]

विदुमण्डलेऽन्यन्तराह्यभागे फलानि विन्ध्या पृह्णोधिकयायाः ।

कुच्छन्दरी चिन्विदिति प्रदोप्ता पूर्णा तु सा तित्तिदिति स्वनेन ॥ ४७ ॥

The effect of the house-lizard will have to be deduced from its cry and position in the 'Circle of Quarters' whether in any of the spokes inside or of the 32 divisions. The musk-rat is malignant with the cry *Cicciḍ*, while it is *full* (auspicious) with *Tittid*.

[The commentator explains some peculiarities of the cries and their effects: If the direction is *Tranquil* and the cry pleasant, the result will be excellent; if the cry is unpleasant, the effect will be moderate. On the other hand, if the direction is *Burning* and cry pleasing, the effect will be good; if the quarter is *Non-burning* but the cry *Burning* (harsh), it will be untoward. This also refers to *Pinigā*.]

इवचक्रम् ॥ ८६ ॥

Chapter LXXXIX--The Circle of Dogs Section IV

नृशुभं गच्छति कुम्भपार्श्वे सक्षीरवृक्षेऽप्यस्य चामरं चातुर्लं
पुष्टिं वा प्रदेशं यदा श्वाऽयमूष्याग्रतो याति यातुस्तदा कार्यसिद्धिर्भवेत्तद्वर्कं गोमये
मिष्टन्नोज्यममः शुष्कसम्पूयणे शुष्कमन्नं गुडो मांसवार्त्तान्तरैश्च यदा ॥ १ (क)

If a dog passes urine on a man, horse, elephant, pot, saddle, milky tree, heap of bricks, umbrella, bed, seat, mortar, banner, chowrie or a piece of ground covered with green grass or flowers, and goes ahead of a traveller, then he will be successful in his undertaking; if it urinates on wet cowdung, he will get a sumptuous meal; if on dry cow-dung, dry food, jaggery or sweets.

[This *Daydaka* has no name given to it in the *Vyākṛantūlaka*. It is a running prose passage where two *Nagaṇas* are followed by 31 *Ragaṇas*. This is one of the four quarters, the other quarters being given below.

Vide the following.

नरतुरगजातपत्रकुम्भध्वजशयनासनपुष्पचामराणि ।

वजसि यदि पुरोऽयमूष्य पक्षः (वा श्वा) क्षपयति शत्रुवं तदा नरेन्द्रः ॥]

अथ विपतरुक्कटकीकाष्ठपाषाणशुष्कद्रुमास्थिषमशानानि मूत्रावहृत्याथवा यात्रिणोऽप्येसरो-
ऽनिष्टमाख्याति शय्याकुलालादिवाण्डान्यभूक्तान्यभिन्नानि वा मूत्रयन् वन्यकाचोपकुट्ट-
भूयमानानि चेद् द्रुष्टतां तद्गृहिण्यास्तथा स्यादुपानत्कलं गोस्तु सम्पूयणेऽवर्णजः
गङ्गा ॥ १ (ख)

Again, if the dog passes urine on or kicks a poisonous or thorny tree, fire-wood, stone, withered tree, bones or cremation ground, and goes ahead of a traveller, it indicates disasters to him; if it urinates on couches or vessels made by potters and the like that are unused and unbroken, virgins in his house will be spoiled; if on those that are being used, his wife's character will be soiled; the same refers to sandals also. If it passes urine on a cow, there will be an admixture of blood in his family by its contact with low-class people.

[Vide the following :

विषकण्टकशृङ्खलोलोपानवमूल्यास्थितिना याति चक्षुषा ।

न शुभोऽभिमुखं भयद्विधुस्वम् पुच्छाङ्गं विलिख्य वसाञ्च ॥

Both the author and the commentator have committed some grammatical errors: Instead of कण्टकि he has used कण्टकी; and अवमूष्य or सम्मूष्य, only मूष्य. The latter says: अभुक्ते उपानवमूल्यावमूष्यम्. It should have been अभुक्तायाम् उपानवि.]

मनसमुद्यमानं हं सम्प्रगृह्योपतिष्ठेद्यदा स्मात्तदा गिद्धये मानिपूणनिर्णयपितराद्रेण चाम्भना
शुभं सामान्यलानेन कृष्णेण चास्थ्या गृह्णेन मृत्युः प्रशान्तोऽन्मृषेनाभिघातोऽप्युतः
शिरोहस्तपदादिवयले भुयाऽभ्यागमो वस्त्रकोरादिभिर्व्यापदः केचिदाहुः मयस्ते शुभम् ॥
१ (ग)

When a dog comes towards a traveller with a slipper in his mouth, he will be successful in his undertakings; with meat, he will gain wealth; with a wet bone, prosperity or happiness; with a burning stick or dry bone, he will meet with his end; with an extinguished stick, he will get blows; with a human head, hand, foot or any other limb, he will get lands; with a cloth, tree-bark (or rasc) or something like that, miseries; but according to some, good results will accrue, when it carries a cloth.

[Cf. पराशर—

मनने यावुपस्वगृहीतवले मारनेधे महानर्थलाभः ।]

प्रविशति तु गृहं सशृङ्खलास्थिवले प्रधानस्य तस्मिन् वधः शूद्रलाशोऽथलीवरस्तात्र वा
बन्धनं सोऽप्युपतिष्ठेद्यदा ग्यान्तदा बन्धनं तदि पादौ विधुस्वन् स्वकर्णावुपर्याक्रम-
न्वापि विष्णाय यावुविरोधे विरोधस्तथा स्वाङ्गकण्ठयुने स्वात् स्वपंथीस्वंपादः मदा
दोषकृत् ॥ १ (घ)

When a dog enters a house with a dry bone in its mouth, the head of the family living in that house will die; when it comes towards a traveller with a chain, withered creeper, thong or some other means of tying, in its mouth, he will suffer imprisonment; when it licks his feet or shaking its ears, gets upon him, he will meet with obstacles; when it obstructs him, or scratches its own body, he will meet with hostility; when it sleeps with legs raised, there will be evil to him without doubt.

[Cf. गर्ग—

प्रस्थितस्य यदा श्वा वै मार्गं वदध्वा नृ तिष्ठति ।

अवहृदं तदाध्वानं चौरैरिति विनिश्चितम् ॥]

सूर्योदयेऽर्कभिमुखो विरोति ग्रामस्य मध्ये यदि सारमेयः ।

एको यदा वा बहवः समेताः संसन्ति वेशाधिपमन्यमाशु ॥ २ ॥

If one or more dogs bark facing the Sun at sunrise from the middle of a village, it indicates an immediate change of the king.

[This verse, 6 and 19 are in the इन्द्रवज्र metre; verses 3, 4, 5, 8, 14, 15, 16, 18 and 20 are in उपजाति.]

सूर्योन्मुखः श्वावलद्विस्मितश्च चीरानलवासकरोऽचिरेण ।

मध्याह्नकालेऽनलमृषुशरी सरोणिनः स्वात्कलहोऽपराहणे ॥ ३ ॥

If a dog barks standing in the south-east corner and facing the Sun, there will ere long be danger from thieves and fire; if at mid-day, outbreak of fire and mortality (or death from fire); if in the afternoon, a sanguinary feud.

[Here in all the three periods, viz. forenoon, noon and afternoon, the dog should face the sun and stand in the S.E. corner.]

रुदन् दिनेशामिमुखोऽस्तकाले कृषीवसानां भयमाशु वसे ।

प्रबोधकालेऽनलमृषुशरी वसे मयं नाहततस्करोऽप्युत ॥ ४ ॥

A dog barking at the Sun at sunset indicates immediate danger to agriculturists; one barking towards the north-west in the evening (i.e. after sunset), causes troubles from storm and thieves.

उदङ्मुखश्चापि निगार्धकाले विप्रवध्यां गोहरणं च शास्ति ।

निशाचसाने शिवदिष्टमुखश्च कन्यामिदूषानलमभेयान् ॥ ५ ॥

A dog barking at the north at midnight portends trouble to Brāhmanas, and cattle-lifting; one facing the north-east towards the dawn, scandal about virgins, outbreak of fire and miscarriage of foetuses.

उर्ध्वःस्वराः स्युस्तृणकूटसंस्थाः प्रासादवेशमोक्षमसंस्थिता वा ।

वर्षादु वृष्टिं कथयन्ति तीक्ष्णमन्त्र मृत्युं बह्वं रुजश्च ॥ ६ ॥

If dogs standing on heaps of straw or on the tops of palaces (or temples) or mansions, bark very loud in the monsoon, it is an indication of severe rain; in other seasons, of death, fire and diseases.

प्रावृट्कालेऽप्यहोऽम्भोऽवगाह्य प्रत्यावर्त्त रेचकश्चाप्यभीक्ष्णम् ।

आध्वन्वन्तो वा विवन्तश्च तोयं वृष्टिं कुर्वन्त्यन्तरे द्वादशाहान् ॥ ७ ॥

If during a drought in the rainy season dogs plunge in water, and then turning round and round shake off the water from their

sides repeatedly, or stir or drink the water, there will be rain within 12 days.

[The commentator construes रेचकैः as पार्श्ववर्तितं कृत्वा पुनस्तदेव व्यस्येन करोति । This would mean turning round in the opposite direction. The metre is गान्धि in this as well as in 9, 10 and 11.]

द्वारे शिरोन्यस्य बहिःशरीरं रोक्ष्यते स्वा गृहिणी विलोक्य ।

रोगप्रवः स्यादथ मन्दिरान्तर्बहिर्मुखो वक्तुं च बन्धको ताम् ॥ ८ ॥

If a dog barks looking at the lady of the house and placing its head on the threshold and body outside, there will be illness in the house; if, on the other hand, it stands inside the house and barks facing (her in) the yard outside, the lady is to be understood as an adulteress.

कुक्कुपमुत्किरति वेश्मनो यदा ततः पानकभयं भवेत्सदा ।

गोष्ठमुत्किरति गोष्ठं ववेडान्यलघिमपि धान्यभूमिम् ॥ ९ ॥

If a dog scratches the wall of a house, there will be danger of its being burgled; when the ground in a cow-shed, cattle-lifting; when corn-fields or granaries, gain of corn.

[The metre is रणोदता.]

एकेनाक्षया साभूणा दोनदृष्टिमंदाहारो दुःखकृतद्गृहस्य ।

गोभिः साकं क्रीडमानः सुभिक्षं क्षेमरोमं चाभिघते भुङ्क्ते च ॥ १० ॥

A dog with tears in one eye, looking pitiable and eating very little, causes misery in the house; one sporting with cows indicates plenty of foodgrains, happiness, sound health and joy.

[All the editions read क्रीडमाणः which has two mistakes viz. the Śānac suffix and the cerebral nasal. It could be corrected thus:

गोभिः क्रीडन् साकमेकं ...]

वामं जिघ्रैज्जानु विलगमाथ स्त्रीभिः साकं विप्रहो वक्षिणं चेत् ।

ऊरुं वामं वेन्द्रियार्थोपभोगः सव्यं जिघ्रैविविरोधः ॥ ११ ॥

If a dog smells the left knee of a traveller, he will get money; if the right knee, he will have quarrels with women; if the left thigh, enjoyment of sexual pleasures; if the right thigh, dissensions with kinsmen and friends (or with very dear friends).

पादो जिघ्रैद्यापिनश्चेदयात्रां प्राहायीति वाञ्छितां निश्चलस्य ।

स्थानस्थस्योपानहो चेद्विजिघ्रैत् क्षिप्रं यात्रो सारमेयः करोति ॥ १२ ॥

If a dog smells the feet of a traveller, it forbids the journey; if those of a person standing still, it indicates the influx of the desired amount of wealth; if the slippers of one in his own place, an immediate journey.

उभयोरपि जिघ्रणे हि बाह्योविज्ञेयो रिपुचौरसम्प्रयोगः ।

अथ भस्मनि गोपयित मक्षान् मांसाद्योनि च शीघ्रमतिक्रमः ॥ १३ ॥

If it smells both the arms of a person, he will have a confrontation with his enemies and thieves; if it hides earables, flesh or bones inside ashes, there will soon be an outbreak of fire.

[The expressions जिघ्रणम् and गोपयित are incorrect. The correct forms are in order प्राणम् and मांसाद्योनि or गुप्यात्.]

Of. गर्ग—

यदा श्वा जिघ्रति भुजौ यातुर्वापि निर्दिशेत् ।

रिपुचौरभयं पारं तस्मिन्नुद्यातदर्शने ॥

प्रागित्यं तु यदाऽगृह्य सूर्योराच्छाद्य तिष्ठति ।

उत्पातं तादृशं दृष्ट्वा विन्द्यादग्निमुपस्थितम् ॥

The metre is श्रीवच्छन्दविफ.]

ग्रामे यदिश्वा च बहिः श्मशाने भवन्ति चेत्समपुविनाशः ।

मियसतश्चाभिमुखो विरोति यदा तदा श्वा निश्चिद्धि यात्राम् ॥ १४ ॥

When dogs after barking in the village go out to the cemetery and bark there, a prominent person of the village will die. When a dog barks facing a person about to go on a journey, it forbids the journey.

उकारवर्णे विरुनेर्प्रसिद्धिरोकारवर्णेन च वामपार्श्वे ।

घ्यामोपमीकारवर्णेन विन्द्यादग्निमुपस्थितं च परचात् ॥ १५ ॥

When a dog howls producing the sound of "U" or "O" to the left of a traveller, he will achieve success or get wealth; the sound of "Au" indicates distress; and all kinds of cries behind him forbid the journey.

[In उकार and ओकार the suffix कार comes in the sense of वर्ण. Hence उकारवर्णे would have been better. The commentator does not connect अमपान्ने with the first sentence as well.]

यं वेति चोच्चैश्च मूहमूह्ये रवन्ति दण्डैरिव ताड्यमानाः ।

श्वानोऽभिधावन्ति च मण्डलेन ते शून्यतां मृत्युमयं च कुर्युः ॥ १६ ॥

If dogs produce repeatedly the sound "Kham Kham" in a loud voice, as if they were beaten with clubs, or run in a circular group towards a traveller, they indicate the futility of his journey and fear of death.

[According to the commentator this omen refers to the entire village or town. Hence the fourth line would mean:- "They foretell the devastation of the city and danger of death." However, the preposition *अत्र* in *अभिधावन्ति* seems to refer to the traveller.]

प्रकाशय दन्तान्यदि लेदि सुविषणी तदाशने मृष्टमृशन्ति तद्विदः ।

मदाननं लेदि पुननं सुविषणी प्रवृत्तमांसेष्वपि तवाभ्रविभक्तु ॥ १७ ॥

If a dog showing its teeth licks the corners of its mouth, the traveller will get a sumptuous feast, so opine those well-versed in the science; but if it licks its mouth (face) and not the corners of the mouth, there will be obstruction to his eating food, though he may have begun to eat it.

[*प्रवृत्तमांसेष्वपि* may also be interpreted as "Though one's food is ready." The metre is *यङ्गम्*.]

ग्रामस्य मध्ये यदि वा पुरस्य मयन्ति संहृत्य मूहमूह्ये ।

ते क्लेशमाख्यान्ति तदीश्वरस्य श्वारण्यमस्यो भृगवद्विचिन्त्यः ॥ १८ ॥

If dogs bark repeatedly in a group in the middle of a village or town, its lord will have troubles; a wild dog shall be treated just like a deer.

[For omens connected with the deer refer to LXXXVI. 43 *supra*.]

वृक्षोपशो क्रोशति तोयपातः स्यादिन्द्रकोले सचिवस्य पोडा ।

वायोगृहे सस्यभयं गृहान्तः पोडा पुरस्यैव च गोपुरस्ये ॥ १९ ॥

भयं च शय्यासु तदीश्वराणां याने भयन्तो भयदारच पञ्चभू ।

भयपसण्या जनसन्निदेशे भवं भवन्तः कथयन्त्यरीणाम् ॥ २० ॥

If a dog barks standing near a tree, there will be rain; if near Indrakila (cross bar of a door), the minister will suffer; if in the north-western corner inside a house, the crops will be endangered; if at the city gate, the city itself will have troubles; if on beds (or cots),

their owners will be in peril. Dogs barking behind a traveller cause danger to him; those barking to the left of a group of men presage danger to them from their enemies.

[The commentator states in the colophon 'शकुने' instead of 'सर्व-शकुने' which term he has used at the end of the previous three chapters. This suggests that this and the following chapters deal only with particular types of omens.]

शिवास्तम् ॥ ६० ॥

Chapter XC—On the Cries of Jackals. Section V

श्वभिः शृगालाः सद्गताः कलेन विशेष एयां शिशिरे मदाप्तिः ।
हृहयतास्ते परतश्च दाटा पूर्णः स्वरोऽन्ये कथिताः प्रहोस्ताः ॥ १ ॥

Jackals are similar to dogs in effect, with the difference that the former get passion for mating in the Śisira (i.e. last part of winter, in the months of Māgha and Phālguna). The sound 'Hūhū' at the end of their howling, and "Tā-jā" thereafter are *full*; all other sounds are said to be *Burning*.

[The metre of this is उग्रयति, of the next and of the 1-4 एष्टयति. In winter the cries of jackals are of no consequence.]

लोमाशिकायाः खलु कणकशब्दः पूर्णः स्वभावप्रभवः स तस्याः ।
येऽन्ये स्वरास्ते प्रकृतेरपेताः सर्वे च दीप्ता इति सम्प्रविष्टाः ॥ २ ॥

The sound *Kakka* of the *Lomāsikā* (Hair-eating animal similar to the jackal) is *full*, as it is its natural cry. All other sounds being opposed to the natural one are termed *Burning*.

पूर्वादीन्धोः शिवा मस्ता शास्ता सर्वं पूजिता ।
धूमिताभिमुखी हन्ति स्वरदीप्ता दिगीश्वरान् ॥ ३ ॥

The jackal is commendable in the east and the north; one standing in a *Tranquil* quarter and having a pleasant sound is always highly favourable; one facing the *Smoking* quarter and having *Burning* (i.e. harsh) sound destroys the rulers of that direction.

[This and the following 9 verses are in the *Śloka* metre of the अनुष्टुप् class.]

यदा कुमारो नेता च.....॥ ४ ॥ [This is a mere repetition of verse 34 of L XXXVI *supra*.]

सर्वदिक्च शुभा दीप्ता विशेषेणाह न्यशीभता ।
पुरे संघेऽसव्या च कष्टा सूर्यान्मुखो शिवा ॥ ५ ॥

In all quarters, a *Burning* jackal is of evil consequences, especially in the day-time; one going from right to left of a town or army, and facing the Sun is harmful.

याहीत्वग्निभयं शास्ति दादेति मृतवेदिका ।
घिघिगदुक्कृतिमाचष्टे सज्वाला देशनाशिनी ॥ ६ ॥

If its cry is like 'Yāhi', there will be danger from fire; if like 'Tā-jā', the news of somebody's death will be received; if like 'Dhig dhig', there will be great calamity; if it is flaming in the mouth, the country will be ruined.

[मृतवेदिका is another reading for मृतवेदिका.]

नैव दादणतामेके सज्वालायाः प्रचक्षते ।
मर्कटानलवत् तस्या यस्तं सान्नास्वभावतः ॥ ७ ॥

Some sages (such as Kāśyapa) do not attribute the dreadful nature to the flaming jackal. For, on account of the intrinsic nature of its Saliva, its mouth is fiery like the Sun and other luminaries.

[In the second line शान्नास्वभावतः is another reading, referred to by Utpala, which appears to be more reasonable. It would mean: like a burning stick which when whirled round looks like a circle of fire.]

(C). काश्यप—

नैव दादणता तस्याः सज्वालायाः स्वभावतः ।
सान्नायाः सान्निक् चक्षुष्यतः सा शुभदा शिवा ॥ ८ ॥

अन्यप्रतिष्ठा दाम्प्यं सोद्बध्यमृतशंसिनौ ।
वायव्यदुष्टं सर्वं शंसते सलिले मृतम् ॥ ९ ॥

The cry of a jackal stationed in the south being followed by another, indicates the death of a relative by hanging; but in the west, by drowning.

ब्रह्मोः यवणं चेष्टं हनप्राप्तिः प्रियागमः ।
क्षीमः प्रधाननेदश्च वाह्यानां च सम्पदः ॥ १० ॥

कलमासप्तमादेतदप्राप्तं परतो हतम् ।
याम्यायां तद्विषयस्तं कलं ददपञ्चमादृते ॥ ११ ॥

When a jackal howls once, twice, thrice, four times, five times, six times or seven times, the effects will severally be freedom from

distress, hearing good news, gain of wealth, arrival of a beloved person, turmoil, dissensions among the king's ministers (or breaking of a valuable article?) or prosperity (increase) of vehicles. If it cries more times, it should be ignored; but if it cries in the south, the above effects of the frequency will be just the contrary, save for the fifth and the sixth. [The respective effects in the south will be – distress, hearing bad news, loss of wealth, separation from a beloved person, turmoil, dissensions and decay of vehicles.]

या रोमाञ्चं मनुष्याणां मकुन्मूत्रं च वाजिनाम् ।

शवात् ब्राह्मं च जनयेत् सा शिवा ॥ शिवप्रदा ॥ ११ ॥

A jackal that causes horripilation in men, horses to pass dung and urine, and frightens people through howl, leads to disastrous consequences.

मीमं गता प्रतिवसे नरद्विरवाजिभिः ।

या शिवा सा शिवं संयेतु पुनः वा सम्प्रयच्छति ॥ १२ ॥

When a jackal keeps quiet on its cry being re-echoed by men, elephants or horses, whether in a town or a military camp, prosperity will accrue to it therefrom.

भेभ्रेति शिवा नयङ्कुरी भोभी स्यापवमादिशेषः सा ।

भुक्तिवन्धनिवेदिनी किं हूह चात्महिता शिवा स्वरे ॥ १३ ॥

If the jackal's cry sounds like 'Bhe-bhe', the effect will be dreadful; if like 'Bho-bho', there will be great misery; if like 'Phi-phi', death or imprisonment; and if like 'Hū-hū', benefit will accrue to the traveller.

[The expression नयङ्कुरी should have ended in अ according to grammatical rules. The commentator too commits a mistake here: the word वन्तो in अन्तं वन्ती should not have the nasal element. The metre is वेताकीय.]

शान्ता स्ववर्णस्तिरमाहवन्ती टाटामुद्रीर्णमिति वाक्यमाना ।

टे टे च पूर्वं परतश्च थे थे तस्याः स्वनुष्टिप्रभवं कृतं तत् ॥ १४ ॥

If a jackal stands in a *Tranquil* direction and having a pleasant voice produces the sound A first and then Ā or the harsh sound 'Ṭi-ṭā', or one like 'Ṭe-ṭe' first and then 'The-the', the result will be

auspicious to the traveller [or because all such sounds are born of its heart's joy].

उच्चैर्घोरं वर्णमुच्चार्य पूर्वं परचात्कोमोत्कोष्ठकस्यानुरूपम् ।

या सा ज्ञेयं प्राह वित्तस्य चाप्तिं संयोगं वा प्रीयितेन प्रियेण ॥ १५ ॥

If a jackal cries at first producing some harsh sound in a very high pitch and then howls in its natural way, it indicates preservation and acquisition of wealth and union with a beloved person who had gone abroad.

[The metre is शामिली.]

मृगचेष्टितम् ॥ ६१ ॥

Chapter XXI—Behaviour of Wild Animals
Section VI

सीमागता वन्यमृगा द्यन्तः स्थिता द्रजन्तोऽथ समापतन्तः ।
सम्प्रत्यतीतेष्वभयानि दोष्ताः कुर्वन्ति शून्यं परितो भ्रमन्तः ॥ १ ॥

Wild animals standing in a 'Burning' direction at the border of a town or village and crying indicate danger during the same day; those going away from the border in the same circumstance, danger that is over; and those coming towards it, danger that is impending. If they move around it, the town or village will be deserted.

[This and the following verse are in the उपजाति metre.]

ते ग्राम्यसंशर्षरनुवाक्यमाना भयाय रोधाय भवन्ति दम्यः ।
द्राभ्यामपि प्रत्यनुवाकितस्ते वन्विग्रहाय च मृगा द्यन्ति ॥ २ ॥

If the wild animals standing in a 'Burning' part of the border of a town cry and their cries are re-echoed by domestic rural animals, peril to the town is indicated; if by other wild animals, siege; and if by both domestic and wild animals, kidnapping of women.

[After giving the meaning of वन्विग्रहा the commentator explains:
तत्पुरं बलादेव शत्रुभिर्नियत इत्यर्थः ।]

वन्ये सत्त्वे द्वारसंस्थे पुरस्य रोधो वाच्यः सम्प्रविष्टे विनाशाः ।
सुते मृत्युः त्वाद्भ्यं संस्थिते च गेहं धाते वन्यं सम्प्रविष्टम् ॥ ३ ॥

When a wild animal stands at the town-gate, the town will be besieged; when the animal enters it, it will be destroyed; when it brings forth a young one, there will be death; when it dies, danger; when it enters a house, its owner will be imprisoned.

[The metre is शान्तिः.]

गवेक्षितम् ॥ ६२ ॥

Chapter XXII—Intention of Cows
Section VII

पावो देवाः पायिवस्वाशिवाय पावंभूमि कुट्टयन्त्यश्च रोगान् ।
मृत्युं कुर्वन्त्यभ्युपगच्छन्त्यश्चः पदुर्भोतास्तत्कारानाद्यन्त्यः ॥ १ ॥

Cows looking pitiable indicate misery to the king (or its owner); burrowing the earth with their hoofs, diseases; with eyes filled with tears, owner's death; bellowing in panic, trouble from thieves.

[This and the last verse are in the शान्ति metre.]

अकारणे क्रोशति चेदनयो भयाय रावो वयसः शिवाय ।
मृशं निरुद्धा यदि पक्षिकाभिस्तवागु शृष्टि सरमात्मजैर्वा ॥ २ ॥

If a cow lows without any reason, there will be calamity; if at night, danger; but if a bull, happiness; if a cow is completely swarmed in front with flies, or obstructed by dogs, there will be rain in the near future.

[The metre is उपेक्षवन्ताः.]

प्रागच्छन्त्यो वेश्म अन्तारवेण संशेवन्त्यो गोष्ठकुट्टयं गवां वाः ।
प्राग्राह्यो वा हृष्टरोम्भः प्रहृष्टा धनं गावः स्वर्गहिष्योऽपि वैवम् ॥ ३ ॥

If cows while returning home with the sweet cry of Bāmbhā, follow other cows (fondling them), there will be an increase of cattle wealth in the house; if they are wet in body, happy or have the hairs standing on ends, they bring fortune to their owner. All the above remarks apply to she-buffaloes as well.

[The author commits two errors in this verse, viz. संशेवन्त्यः for संशेवन्ताः, and हृष्टरोम्भः for हृष्टरोम्भाः. Following the author Utpala too commits the mistake in नियन्त्यः. There is another reading viz. प्रागच्छन्त्यः instead of प्रागच्छन्त्यः, यच्चूति is a distance of about 4 miles.]

अश्वेक्षितम् ॥ ६३ ॥

Chapter XCIII—Intention of Horses
Section VIII

उत्सर्गान्नि सुभद्रमासनात्परस्थं वामे च ज्वलनमतोऽपरं प्रशस्तम् ।
सर्वज्ज्वलनमवृद्धिदं ह्यानां द्वे वर्षे दहनकणाच्च धूपनं वा ॥ १ ॥

It is a general rule that a flame behind and to the left of the saddle on a horse's back, is inauspicious; elsewhere it is favourable. Flaming all over the body of horses leads to loss; so do sparks or smoke on their body, for two years continuously.

[Such portents as mentioned here are mentioned in the Rāmāyaṇa and the Mahābhārata. The commentator remarks here: अण्डानामुत्पातवशेन ज्वालारूपमवयवेषु दृश्यते ।

Of the following

तत्रोत्सर्गोपासनपश्चिमभागाश्वमे ज्वलनमेवम् ।
नेष्टमितरत्र शस्तं यामेतरपाश्वयोस्तद्वत् ॥

The metre is प्रथमिणी.]

अन्तःपुरं नासामुपैति मेढ्रे कोशः क्षयं यात्युदरे प्रदीप्ते ।
पादौ च पुच्छे च पराजयः स्याद्विजोत्समाऽज्ज्वलने जयश्च ॥ २ ॥

If the flame appears in the horse's penis, the king's harem will be ruined; in the stomach, his treasure; in the anus and the tail, the king will be defeated; in the face and head, he will be victorious.

[This verse is in इन्द्रवज्र metre, 14 in उग्रेन्द्रवज्र, and verses 3, 4, 10 and 11 in उपजाति.]

स्कन्धासनांसज्वलनं जयाय बन्धाय पावज्वलनं प्रदिष्टम् ।
सलाहवधोऽभिभुजे च धूमः परामवाय ज्वलनं जयाय ॥ ३ ॥

The flaming of a horse's shoulders, back (where the saddle is put) or sides of the neck leads to the owner's victory; that of the hind legs, to his imprisonment; smoke on its forehead, breast, eyes or fore-legs, to defeat, while flame in them leads to victory.

[Though the two words स्कन्ध and अंस mean the same thing, the commentator explains the latter as श्रीवृणान्तर्गो सन्तो. But he says that पादाः कफः—hoofs. I think that is not the meaning intended here in

view of the word पृष्ठ in the next quarter. So पाद should mean, hind legs.]

नासापुटप्रोथशिरोऽधुपातनेत्रे च राखी ज्वलनं जयाय ।
पलाशताम्रासितकर्दुराणां नित्यं शुकाश्वस्य सितस्य चेष्टम् ॥ ४ ॥

The flaming at night of the snout, middle of the nose, head, the lower part of the cheeks (where the ears fall) and eyes of horses (that are green, reddish, dark or variegated (or grey?) leads to success; it is always i.e. both by day and night, auspicious with those that are white or have the hue of parrots.

[Vide the following :—

सममन्यत्पदनेसरपुच्छेषु ज्वलनदहनवाणधूमाः ।
राष्ट्रभयशोकसम्भ्रमसपत्न्यवप्रापमर्दकराः ॥
प्राक्फलतुल्यं पृष्टे जघने घालेषु चैव निद्रिष्टम् ।
घन्तःपूरप्रकोपो मेढ्रज्वलने सधूमे वा ।
नित्यं च बालविरणे दाहज्वाला स्फुल्लिङ्गानाम् ।
स्कन्धानांसदेशे धूमावन्धाय वरणेषु ॥
बलीप्रक्षिप्तमाटनुर्ये स्वश्वानां ह्येषितं च बदनंभ्यः ।
ज्वालोत्पत्तिर्जयदा धूमोत्पत्तिस्त्वभावाय ॥
नासापुटाधुपातप्रोथशिरोऽन्तर्गणे च रजनीषु ।
विजयाय प्रज्वलनं ताम्रासितहृत्सिन्धववानाम् ॥
विजयाय सर्वदेव हि शुश्रूणश्चुखवर्णयोर्ज्वलनमेव ।
एवं च यशसम्भवमन्येष्वपि दाहनेषु फलम् ॥]

प्रहेचो यवसाम्भ्रमसां प्रपतनं स्वैरो निमित्ताद्विना
कम्पो वा वदनाच्च रक्तपतनं धूमस्य वा सम्भवः ।
अस्थप्लवच विरोधिनां निशि दिवा निद्रालसध्यानता
सादोऽधोमुखता विचेष्टितमिदं नेष्टं स्मृतं वाजिनाम् ॥ ५ ॥

Antipathy to grass and water, falling down, sweating, convulsion without any cause, falling of blood from or appearing of smoke in the mouth, keeping vigil at night through mutual hatred or quarrel, drowsiness and pensive mood by day, langour and down-cast face—none of these activities of horses is said to be auspicious.

[Of the following :—

निद्रानिरोधालसनेत्रेऽत्राः प्रध्यानशून्यस्मृतयो विनेषु ।
निशामु चान्योन्मविरोधनिद्रानष्टस्तुरङ्गा न शिवाय भर्तुः ॥

In the light of this quotation, the word विरोधिना may also be taken as विरोधिका, meaning 'horses fighting with one another'.
The metre is गार्हपत्यिकविहित.]

आरोहणसम्यवाजिनां पश्यादियुतस्य वाजिनः ।

उपवाह्यतुरङ्गस्य वा कल्पस्यैव विपन्न शीमना ॥ ६ ॥

If a horse carrying a saddle and a rider gets upon another horse, or if the royal horse that is quite fit meets with some disaster, the result will not be favourable.

[The metre is वीतलीय.]

क्रौञ्चवद्विषुवधाय ह्येवितं प्रीवया त्वचसया च सोन्मुखम् ।

स्निग्धमुच्चमनुनादि हृष्टवद्वासहृष्टयदनंश्च वाजिभिः ॥ ७ ॥

If a horse neighs like a Krauñca bird (curlew or heron) or with its face raised and neck motionless, or has a pleasant, loud and resonant neigh, or neighs happily with its mouth filled with grass, the enemy will be killed.

[This and the following two verses are in खंडिता metre.]

पूर्णपात्रवधिसिद्धेवतामन्ययुष्मकलकाञ्चनादि वा ।

इत्यमिष्टमयवा परं भवेद्द्वेषतां यदि समीपतो जयः ॥ ८ ॥

If in the vicinity of a neighing horse there is a full pot (filled with water or any other auspicious substances), curds, a Brāhmaṇa, a deity, perfumes, flowers, fruits, gold and the like, or some other desirable article, there will be victory.

भक्ष्यपानार्क्षलानामिनन्विनः पत्पुत्रीपथिकनन्दिनोऽथवा ।

सव्यपारवंगतद्दृष्टयोऽथवा वाञ्छितायंफलवस्तुरङ्गमा ॥ ९ ॥

Horses that willingly take to their fodder, drink and hit or other accoutrements, or cast glances at their right side, bestow all desired objects on their masters.

[The commentator takes पत्पुत्री with भौषिकनन्दिक and explains it as—liking whatever is used by the master. The following quotation, no doubt, uses the compound स्वाभ्युपकरणानिन्दिता, which may be interpreted as Bhagotpala has done. However, it may also be construed as: liking its master and its equipments, Cf. the following:—

डण्डानिष्टव्यञ्जकमतः परं ह्येवितं समवधार्यम् ।

तच्च चलिप्रसारितशिरोघोर्द्भूतमिष्टफलम् ॥

प्राप्तान्तर्द्वेज्जाणामुन्वीः स्निग्धान्नादि गम्भीरम् ।

द्विजपूर्णभाजनेष्टद्व्यस्त्रगणधसुरभूतः ॥

खनिनामपानधमेस्वाम्युपकरणाभिनन्दिता चैषाम् ।

सर्वार्थसिद्धये स्याद् दक्षिणपार्श्वे विलोक्यताम् ॥

वायेश्च पार्श्वरमिताडयन्तो महो प्रवासाय भवन्ति भर्तुः ।

सन्ध्यासु दीप्तामवलीकयन्तो ह्येवन्ति चेद् बन्धपराजयाय ॥ १० ॥

If horses stamp the earth with their left hoofs, their master will go abroad; if they neigh facing the 'Burning' quarter at any juncture (morning, evening, midday or midnight), he will suffer imprisonment or defeat.

प्रतीव ह्येवन्ति किर्गन्ति वाताम् निद्रारताश्च प्रवदन्ति यात्राम् ।

रोमस्यजो वीनखस्वरारश्च पांसून् प्रसक्तश्च सयाय दुष्टाः ॥ ११ ॥

If they neigh too much or too frequently, shake their tails or are sleepy, they indicate their master's journey; if they drop hair, have feeble or harsh sound, or eat the dust of the earth, they indicate danger to their master.

[According to Pāṇini ह्येवन्ति and प्रवदन्ति would be correct. The conjunct consonant in ह्ये does not make the previous short syllable Guna, as Piṅgala has an exception in the case of य and ह. Cf. the following:—

सन्ध्यासु दीप्तामवलीकयन्तो ह्येवन्ति चेद् बन्धपराजयाय ॥

ह्येवन्तो भयजनना वधवन्धपराजयकराश्च ॥

वकीकृतवालघयो दक्षिणपार्श्वनिशायिनो मेष्टाः ।

वामवरणैः क्षितितर्पणं घ्नन्तो जेयाः प्रवासाय ॥

समुद्रगवदक्षिणपार्श्वशायिनः पर्व समुत्थिष्य च दक्षिणं स्थिताः ।

जयाय शोवेव्यपि वाहनेष्विदं कलं ययासम्भवमादिशेद्बुधः ॥ १२ ॥

If horses lie on their right side like a box, or stand on the ground with their right leg raised, they confer success on their masters. The same effects as given above will have to be applied by a wise man to other animals (such as elephants and camels) as well according to the circumstances.

[In the case of elephants, camels, etc. the appearance of smoke and sparks of fire is not applicable. The metre is वन्द्य.]

आरोहति क्षितिपतो विनयोपपन्नो
 यात्रानुगोऽन्यतुरगं प्रतिह्वेषते च ।
 वक्ष्येण वा स्पृशति वक्षिणमात्मपाश्वर्यं
 योऽश्वः स मर्तुरचिरात्प्रचिनीति सधर्मो ॥ १३ ॥

The horse that is very obedient when the king mounts it, goes in or faces the direction to which the king is bound (or follows the party of sojourners), and reciprocates when others neigh, or touches its right side with its mouth, enhances ere long its master's wealth (and power).

[The metre is वृत्तान्तिक.]

सुहृन्मृगं जगत् करोति न तावद्यमानोऽप्यभुलोमपायो ।
 प्रकार्यधीतोऽभुविलोचनश्च शिवं न मर्तुस्तुरगोऽभिघत्ते ॥ १४ ॥

The horse that passes urine and dung too frequently, does not go along the proper direction in spite of being whipped, shows fright without any cause (such as vicinity of its enemies), and has tears in its eyes, does not betoken prosperity or happiness to its master.

[Here the word कर्ष्ये in सकर्ष्येत is used in the sense of कार्ष्य which is allowed in secondary expressions. The horse fears buffaloes, hogs, etc.]

उक्तमिदं ह्यचेष्टितमत ऊर्ध्वं दन्तिनां प्रवक्ष्यामि ।
 तेषां तु दन्तकल्पनमङ्गुस्तानाविचेष्टामिः ॥ १५ ॥

Thus have I expounded the activities of horses. Hereafter I shall describe those of elephants. Their effects—good or bad—will have to be judged from the cutting, breaks, faded appearance, etc. of their tusks, and other features.

हस्तिचेष्टितम् ॥ ६४ ॥

Chapter XCIV—Attitude of Elephants
 Section IX

दन्तस्य मूलपरिधिं द्विरायत्तं प्रोज्झ्य कल्पयेच्छेषम् ।
 अधिकमनूपचराणां न्यूनं गिरिवारिणां किञ्चित् ॥ १ ॥

The elephant's tusk should be cut off at a height that is equal to twice its circumference at its root, but in the case of elephants roaming about marshy places a little more than the above should be left off, and in the case of those of mountains, a little less.

[This and the following five verses are mere repetitions of LXXIX 20-25 *supra*. Instead of ओष्ण, शीतल is the reading adopted here in verse 2. Cf. the following:]

दन्तमूलपरिधाह्वीर्यं हि प्रमुच्य परतोऽपि कल्पयेत् ।
 श्यावपूतिमत्तरक्तदर्शनं संप्रतस्त्वसदृशं च पापदम् ॥

शुक्लः सप्तः सुगन्धिः स्निग्धश्च शुभावहो भवेच्छेवः ।
 गतमस्मान्फलानि च दन्तस्य समानि भङ्गेन ॥ ७ ॥

If the cutting of the tusk be white, even glossy and of good smell, it would bestow prosperity. The effects of the dropping down, and the fading of colour of the tusk are similar to those of its breaking.

[Cf. the following:—

यादिकोपकरणोपमं यद्य चित्तभृद्दहति कल्पिते रवे ।
 श्रीजयार्थबलवृद्धयस्तदा स्निग्धशुक्लरुचिगश्च शोभताः ॥

मूलमध्यवसनप्रसंस्थिता देवदेव्यमनुजाः क्रमात्ततः ।
 स्कीतमध्यपरिधेत्वं फलं शीघ्रमध्यचिरकालसम्भवम् ॥ ८ ॥

The Gods, demons and human beings reside in the root, middle part and tip respectively of the elephant's tusk. The effects of omens in these parts will be in order great, moderate and slight, and will be

felt in a short time (i.e. within a week), after some time (i.e. within a month), and after a long time (i.e. after a month) respectively.

[According to the commentators मनुष्यः means देवविशेषः. The metre of this and the following three verses is रघोदितम्.]

वन्तश्चङ्कलमत्र दक्षिणे भूपदेमन्त्रविद्वद्वत् ।

वामतः सुतपुरोहितेभ्यस्तु हन्ति सादृक्किदारनायकान् ॥ ६ ॥

The effects of the right tusk breaking in these three parts (viz. root, middle and tip) are severally the fleeing of the king, the population and the army; of the left tusk, destruction of the prince, royal preceptor and the mahout, as well as of the army of mountaineers the king's consort and leading personages (commanders) respectively.

आविशेदुभयभङ्गवर्शनात् पापियस्य सकलं कुलक्षयम् ।

सौम्यस्नानतिथिमाविभिः शुभं वर्धतेऽशुभमतोऽप्यथा वदेत् ॥ १० ॥

If both the tusks are found to break, complete ruin of the royal family is to be predicted; but if the splitting occurs in a benefic ascendant (Taurus, Gemini, Cancer, Virgo, Libra, Sagittarius or Pisces), lunar day, asterism and the like, there will be an increase of prosperity and happiness; otherwise, there will be an increase of misery.

[Even Cancer would be a malefic ascendant, if the Moon be weak. The 15 days in a fortnight are divided into 5 groups, viz. Nandā, Bhadrā, Jayā, Riktā and Pūrṇā. According to Utpalā all the lunar days except the Riktā ones are auspicious. This is not the whole truth, inasmuch as there are the Pakṣacchidras which are not considered to be auspicious. Benefic asterisms are those that are not termed Dreadful and Fierce. Even though the ascendant may technically be called malefic, yet it will give good results, provided it is occupied or aspected by benefics. Similarly, a benefic Lagna may be spoiled by the presence or aspect of malefics. In the case of mixed conditions, the results also will be mixed.]

श्रीरमुष्टफलपुष्पपादयेष्वापगतद्विघटितेन वा ।

वाममध्यरवभङ्गखण्डने शत्रुनाशकृत्तोऽप्यथा परम् ॥ ११ ॥

If the elephant be found to break or split the middle of its left tusk by striking against milky trees, or trees laden with sweet fruits, or flowers, or against the banks of rivers, the destruction of the enemy is assured; otherwise (against thorny trees etc.) or at the

breaking of the right tusk (or of the left one at the root or tip), there would be prosperity to the enemy.

[Elephants, and even bulls, indulge in a sport called *Vapra-kridā* in Sanskrit literature. This consists in the animal striking an embankment with its tusk.

Cf. वप्रक्रोडा परिणतमजप्रेक्षणीयं ददर्श । (Meghadūta).

स्वस्तितगतिरकस्मात् वस्तकर्णोऽतिदीनः

स्वस्तित मृदु मुदीर्घं व्यस्तहस्तः पृथिव्याम् ।

द्रुतमकुलितदृष्टिः स्वप्नशीलो धितोऽसौ

भयकृद्विह्वलक्षी नेकशोऽसूक्ष्मकृत् ॥ १२ ॥

If the elephant has a stumbling gait, if its ears stop beating suddenly, if it appears very dejected, if it breathes soft and long, placing its trunk on the earth, if its eyes are full of tears or closed, if it is always sleepy, if it behaves in a refractory manner, if it eats something unwholesome, or if it passes blood (ichors?) and dung too frequently, it forebodes danger.

[Utpalā construes द्रुत as वृत्त frightened or fleeing. The metre is सारिणी.]

वल्मीकस्थानगुल्मभूतकमथनस्वेष्टया हृष्टदृष्टिः

पायाद्यान्नुलोमं स्वरितपदगतिवेत्तमुत्तम्य चोच्चैः ।

कक्ष्यासम्राहकाले जनयति च मुहुः ग्रीकरं वृंहितं वा

तत्काले वा मर्दातिजंयकृदथ रवं घेष्टयन् दक्षिणं च ॥ १३ ॥

If the elephant breaks wantonly ant-hills, trunks of lopped trees, bushes, shrubs (or small trees) or trees, if it looks jolly, if it goes in the direction of the march, with quick steps, holding aloft its face, if at the time of its being accoutred it ejects spray or trumpets repeatedly, or if it gets intoxicated at the time, or if it takes its trunk around the right tusk, it confers victory.

[Utpalā says द्रुतं गन्धम् meaning green grass. The metre is सधय.]

प्रवेशनं वारिणि वारणस्य प्राहेण नाशाय सर्वेष्वप्यस्य ।

प्राहं गृहीत्वोत्तरणं नृपस्य तोयात् त्यजन् वृद्धिकरं नृभर्तुः ॥ १४ ॥

If an elephant is dragged into the water by a crocodile, the king will be destroyed; if, on the other hand, the elephant should drag the crocodile from the water to the bank, the king would be victorious (and prosperous).

[The word नृपत्न at the end of the third quarter must have been put instead of द्विपत्न by the scribes by mistake. For, there is another word meaning 'king' at the end of the verse. This verse contains happy alliteration.

The metre is उपजाति.]

वायसविरुतम् ॥ ६५ ॥

Chapter XCV — Cries of Crows
Section X

प्राच्यानां दक्षिणतः सुभदाः काकाः करायिका वामतः ।
विपरीतमन्यवेशेष्वविलोकप्रसिद्ध्यं ॥ १ ॥

For the people of the eastern countries the sight of crows to their right and of the Karāyikā to their left, is favourable. This is to be reversed in other countries. The demarcation of countries is to be understood duly from convention.

[For the determination of the several countries refer to XIV *supra*.]

वृक्षाखे निरुपहृते वृक्षे नीडः सुभिक्षशिखदाता ।
निन्वितकण्टकिमुत्प्लेकमुभिक्षयानि तद्देशे ॥ २ ॥

If a crow builds its nest in an unspoilt tree in the month of Vaiśākha (the second month of the lunar year), there will be plenty of food and happiness (as well as prosperity); if in a condemned, thorny or dry tree, there will be danger of famine in that country.

नीडे प्राक्शाखायां शरवि भवेत्प्रथमवृष्टिरपरस्याम् ।
धाम्योत्तरयोर्मध्यःप्रधानवृष्टिस्तरोरपरि ॥ ३ ॥

शिखिशिखि मण्डलवृष्टिर्नैर्ऋत्या शरदस्य निष्पत्तिः ।
परितोवयोः सुभिक्षं मूषकसम्पन्नं धामयथे ॥ ४ ॥

If the crow's nest be in an eastern branch of a tree, there would be good rain in the autumnal season (i.e. in the month of Āśvina and Kārttika); if it be on a western branch, it would be in the rainy season itself; if it be on a southern or northern branch, it would be between the two seasons, rainy and autumnal (i.e. in the months of Bhādrapada and Āśvina); if it be on the top of the tree, there would be copious rain in all the four months viz., Śrāvaṇa, Bhādrapada, Āśvina and Kārttika; if it be in the south-eastern branch, there would be sporadic rain; if in the south-western one, autumnal crops would flourish; if in the other two corners, there would be plenty of

[Cf. the following:—

तृणभस्मास्थिकेनाम्ने शयने स्वामिमृत्युदाः ॥

The commentator explains अन्यथा तृणकाष्ठदिनावहनं करोति . . ., but in the light of the line quoted above, तृण—grass being a bad omen cannot be an indication for the birth of a daughter. I feel that it should be something like नत्त, creeper that is green.]

पूर्वाननेर्धसामः सिकताधान्यादमृतकुमुदपूर्वः ।

वयवो जनसंवासाद्यदि माण्डान्यपनयेत्काकः ॥ १३ ॥

When the crow's beak is filled with sand, corn, wet clay, flower or the like, there will be gain of wealth; when it takes away vessels or treasures (valuables) from a place where dwell many people, there is danger in store.

बाह्वनशस्त्रोपाशच्छत्रच्छायाङ्गकुट्टने मरणम् ।

तत्पूजायां पूजा बिष्ठाकरणेऽन्नसम्प्राप्तिः ॥ १४ ॥

If the crow strikes a vehicle, weapon, slipper, shade of the umbrella or man himself, the person concerned will die; if it worships (with flowers etc.) any of these, he will get honour; if it passes excreta on it, he will get food.

[Cf. the following:—

उपानशस्त्रपाशाङ्गच्छत्रच्छायावकुट्टने ।

मृत्युं तत्स्वामिनो ब्रूयात्पूजा स्यात्तत्पूजने ॥

यद्द्रव्यमुपनयेत्तस्य लब्धिरपहरति चेत्प्रणाशः स्यात् ।

पोतद्वयः कनकं वस्त्रं कार्पासिकं सितं रज्यम् ॥ १५ ॥

A person will gain or lose the same article as has been brought near or taken away from him. If the article brought or taken away be yellow in colour, it will be gold; if cotton, clothes; if white, silver.

[Cf. the following:—

हरेदुपनयेद् वापि यद् द्रव्यं वायसोऽग्रतः ।

तन्नाशनवधो विज्ञेये हेम पीते चिन्तिदिनेत् ॥

समीरार्जुनवज्जलकूलद्वयपुत्तिनया स्वन्तश्च ।

प्रावृषि वृष्टि दुर्दिनमन्तरी स्नाताश्च पांसुजलः ॥ १६ ॥

If in the rainy season the crow caws sitting on a milky tree, the Arjuna (*Terminalia arjuna*), the Vājula (*calanhus rotang*) or on both the sand banks of rivers, there will be good rains; in other seasons, merely the sky will be overcast. Similarly, if it bathes in dust or water in the rainy season, there will be rain; in others, only a cloudy sky.

[According to rural Indian tradition the sight of a bathing crow is very inauspicious.]

वाहनवावस्तश्कोदरोपगो वायसो महामयदः ।

सलिलमवलोक्य विहवन् वृष्टिकरोऽद्धानुरागो च ॥ १७ ॥

If the crow caws frightfully from the interior of a tree-hollow, there will be great danger; if it caws looking at water, or after the thunder of clouds, there will be rain.

दीप्तोद्दिगो बिटवे विकुट्टयन् वल्लिहृदिपुनपथः ।

रक्तद्रव्यं वग्धं तृणकाष्ठं वा गृहे धिक्वधत् ॥ १८ ॥

If it strikes its beak in pain against a branch, standing in the 'Burning' quarter and shaking its wings, there is danger from fire; if it brings into a house a red substance, something burnt, grass or wood, the same effect will follow.

[The commentator takes वग्ध as an adjective to तृणकाष्ठम्. Cf. the following:—

रक्तद्रव्यं प्रदग्धं च धान्यं गेहेऽग्निदः स्मृतः ॥

ऐन्द्रपर्वदिदिगवलोक्य सूर्याभिमुखो हवन् गृहे गृहिणः ।

राजभयचोरवन्धनकलहाः स्युः पशुमयं चेति ॥ १९ ॥

If the crow facing the Sun caws from a house, looking at the east, south, west or north, the owner will have trouble from the king, thieves, imprisonment or quarrel in order; if at any intermediate quarter, his domestic animals will be in trouble (or his life will be endangered by his domestic animals).

शान्तार्कन्दीमवलोकयन् ह्यद्राजपुरुषमिद्वान्तिः ।

भवति च सुवर्णलब्धिः शात्यन्नगुडाशनाग्निश्च ॥ २० ॥

If the crow caws looking at the east that is 'Tranquil', the person will be meeting king's officers and friends, acquiring gold and eating food consisting of rice and sweet pudding.

भ्रातृव्यामनलाजीविकमुवतिप्रवरधातुलाभश्च ।

याम्ये मावकुलुत्याभोज्यं गान्धर्विकैर्योगः ॥ २१ ॥

When it caws looking at the south-east that is 'Tranquil', one would gain (through) goldsmiths (those that live by fire), young damsels and costly minerals; if at the south, one would eat food prepared from black-gram and horse-gram, and come in contact with musicians.

[The word कुलुत्या is used here instead of कुलस्य, the final long vowel being necessitated by the metre. Since the author uses the locative of गान्धर्वी, it may also be construed that the crow stands in the S. E. and looks at the 'Tranquil' quarter.]

नैर्ऋत्यां वृताश्वोपकरणवर्धितलपलतभोज्याप्तिः ।

वाङ्मयां मोलसुरासवधान्यसमृद्धरत्नाप्तिः ॥ २२ ॥

If the crow caws looking at the 'Tranquil' south-west, one will get messengers, horses, implements (or equipments of horses), curds, oils, flesh and food; if at the west, flesh, toddy, spirituous liquor, corn and oceanic gems.

[Here too the alternative meaning may be given. According to the commentator पल means अर्धोदितसिद्धाः—half-crushed sesamum seeds.]

गारुत्यो शस्त्रामुद्यतरोजयत्नीफलाशानाप्तिश्च ।

सोम्यामां परमाश्रानं तुरङ्गाम्बरप्राप्तिः ॥ २३ ॥

If it caws looking at the 'Tranquil' north-west, one will get weapons, lotuses, fruits of creepers, and food: if at the north, milk porridge, horses and clothes.

[It is not clear why the author has used two words meaning 'weapon', unless he wants to distinguish between ordinary and sophisticated weapons.]

ऐशान्यां सम्प्राप्तिर्घृतपूर्णानि भवेदनहुश्च ।

एवं फलं गृहपतेर्गृहपृष्ठसमाश्रिते भवति ॥ २४ ॥

If it caws looking at the 'Tranquil' north-east, one will eat edibles prepared in ghee, and get bulls. Thus the effects mentioned above accrue to the owner of the house, on whose roof the crow sits and caws.

गमने कर्णसमश्चेत् शोभाय न कार्येतिद्वये भवति ।

अभिमुखमुपति यानुर्विह्वन् विनिवर्त्येद्यात्वाम् ॥ २५ ॥

A crow flying at a height equal to that of a traveller's ear, leads to his health, but not to success in his work; one coming towards him cawing obstructs the journey.

[Utpala interprets कर्णसमः as कर्णपर्यन्तं यामुर्विह्वन्, 'The crow should fly without cawing in the same direction and at the height of the traveller's ear. Vide the following:—

यानुः कर्णसमो ध्वाङ्क्षः क्षेमं तार्थप्रसाधकः ॥

वामे वासित्वाद्यौ दक्षिणपार्श्वेऽनुवाशते यानुः ।

अथपिहारकारी तद्विपरीतोऽयं सिद्धिकरः ॥ २६ ॥

If a crow caws at first to the left and then to the right of a traveller, his wealth will be stolen; if it is in the opposite direction, he will get wealth.

यदि वाम एव विह्वन् मुहुर्मुहुर्वायिनोऽनुलोमगतिः ।

अथैष्य भवति सिद्धयं प्राच्यानां दक्षिणश्चपम् ॥ २७ ॥

If a crow caws repeatedly to the left of a traveller and flies in the same direction, his wealth will increase; this will be the effect, if it caws to the right of the people of the eastern countries.

वामः प्रतिलोमगतिविह्वन् गमनस्य विघ्नकृद्भवति ।

तत्रस्थस्यैव फलं कथयति तद्वाञ्छितं गमने ॥ २८ ॥

If a crow caws to the left of a traveller and flies in the opposite direction, his journey will be hindered. The success or otherwise of the object of a person's journey is indicated by the crow before he sets out.

दक्षिणचिह्नं कृत्वा वामे विह्वान्नाथेऽस्तितावाप्तिः ।

प्रतिवाश्य पुरो यायाद् द्रुतमत्यर्थागमो भवति ॥ २९ ॥

If the crow caws at first to the right and then to the left of a person, he will get the desired objects; if it cries and flies fast in front of him, he will gain quickly abundant wealth.

[Vide the following:—

वामपार्श्वेऽस्तितावाति दक्षिणाद्वारि वामगः ॥]

प्रतिवाश्य पृष्ठतो वक्षिणेन यायाद् द्रुतं क्षतजकारो ।
एकचरणोऽर्कमोक्षन् विरुवश्च पुरो वधिरहेतुः ॥ ३० ॥

If it caws first behind him and then flies fast to his right, or if it caws in front looking at the Sun and standing on one leg alone, he will soon bleed.

[ईधन् is wrong for ईसमाणः ।]

दृष्ट्वाकमेकपादस्तुष्येन लिखेद्यवा स्वपिच्छानि ।
पुरतो जनस्य सहस्रो वधमभिधत्ते तवा दत्तिमुक् ॥ ३१ ॥

If it scratches with its beak its own feathers, looking at the Sun and standing in front on one leg, then a great massacre of men is indicated.

सस्योपेते क्षेत्रे विरुवति गाप्ते ससस्यभूलमिधः ।
आकुलवेष्टो विरुवन् सोमान्ते वलेराकृष्टानुः ॥ ३२ ॥

If the crow caws standing in a 'Tranquil' quarter of a corn-field, the person concerned will get lands consisting of corn-fields; if it caws behaving in a disorderly manner in the border of a village, the traveller will have troubles.

सुस्तिग्धपत्रपल्लवकुसुमफलान्मुरमिमधुरेषु ।
ससौरात्रणसंस्थितमनोज्ञधूक्षेपु चायंसिद्धिकरः ॥ ३३ ॥

The crow sitting on a tree with soft (glossy) leaves, sprouts, flowers and fruits, on a sweet-smelling tree, one with sweet fruits, a milky one, one without holes, or an attractive tree, brings wealth or success.

निष्यन्नसस्यशादुलभयनप्रासावहर्म्यहरितेषु ।
धन्योच्छ्रयमङ्गल्येषु चैव विरुवन् धनागमदः ॥ ३४ ॥

A crow cawing from a place full of crops and green grass, from a house, temple, mansion or something green, or from a blessed, lofty or auspicious place, causes influx of wealth.

गोपुच्छस्थे वल्मीकगोड्यवा दर्शनं भुजङ्गस्य ।
सद्यो ज्वरो महिषगे दिवदति गुल्मे फलं स्वल्पम् ॥ ३५ ॥

If a crow caws sitting on the tail of a cow or on an anthill, one will have the sight of a snake; if on a buffalo, one will be suffering from fever the same day; if on a bush, the effect is negligible.

कार्यस्य व्यापातस्तृणकूटे षामगेऽम्बुसंस्थे वा ।
ऊर्ध्वग्नितुष्टेऽग्निहते च काके वधो भवति ॥ ३६ ॥

When the crow caws sitting on a heap of straw or on water to the left of a person, his work will be spoiled by obstacles; when it is perched on tree whose top is burnt by fire or struck by lightning, death will ensue.

कष्टकर्मिणे सौम्ये सिद्धिः कार्यस्य भवति कसहस्य ।
कष्टकिनि भवति कतहो यत्नोपरिवेष्टिते वन्धः ॥ ३७ ॥

If it sits on an auspicious but thorny tree, there will be success of the undertaking and quarrel too; if on a thorny tree, there will be quarrel; if on a tree entwined with creepers, imprisonment.

छिन्नाग्रेऽङ्गच्छेदः कलहः शुष्कद्रुमस्थिते द्वाडम्बे ।
पुरतश्च पृष्ठतो वा गोमयसंस्थे घनप्राप्तिः ॥ ३८ ॥

If it sits on a tree whose top is chopped off, one will be deprived of a limb; if on a withered tree, there will be quarrel; if on cowdung in front of or behind a person, he will get money.

मृतपुण्याङ्गावयवस्थितोऽमिदिवन् करोति मृत्युभयम् ।
मज्जनस्थि च चञ्चवा यदि विरुवत्यस्थिमङ्गलम् ॥ ३९ ॥

If it caws sitting on a limb of a dead body in front, there will be fear of death; if it breaks a bone with its beak and caws, the traveller's bone will be fractured.

रज्ज्वस्थिकाष्टकष्टकिनिःसारशिरोरुहानने इवति ।
भुजगगददंष्ट्रितस्करास्त्राग्निमयान्यनुक्रमशः ॥ ४० ॥

If the crow caws holding in its mouth a rope, bone, stick, thorn, rubbish and hair, the effects in order are danger from serpents, diseases, tusked animals, thieves, weapons and fire.

[Vide the following:—

वाण्डरज्ज्वस्थिनिःसारकेशकष्टकिमृदुचन् ।
व्याज्राहिव्याधिशस्त्राग्निस्तस्करेभ्यो भयङ्करः ॥]

सितकुसुमाशुचिमांसाननेऽर्धसिद्धिर्येप्सिता यातुः ।
पक्षी ध्रुवमूर्ध्वानने दिघ्नं मुहुः स्वर्णति ॥ ४१ ॥

If it caws holding in its beak a white flower, dirt or flesh, the tourist will achieve his desired objects; if it caws frequently shaking its wings and raising its face, his journey will be hindered.

यदि शृङ्खलां वरतां वलीं वाऽऽवाय वाशते बन्धः ।

वावाणस्ये च सयं क्लिष्टापूर्वाध्वकमुतिश्च ॥ ४२ ॥

If a crow caws holding a chain, strap or creeper, the traveller will get imprisonment; if it stands on a stone, he will have danger and contact with a suffering stranger who is a wayfarer.

[The word वाक्विक is not correct. The author could have used बन्धश्च without changing the metre, the other correct form being वाक्विक.]

अन्योन्यभक्षसङ्क्रामितानने तुष्टिरसमा भवति ।

विलेयः स्त्रीलामो हन्त्यपीविद्यतोयुगपत् ॥ ४३ ॥

If two crows put some food into the mouth of each other, the traveller will have the greatest satisfaction. If a male and a female crow caw simultaneously, he will get a damsel.

प्रनवाशिरउपगतपूर्णकुम्भसंस्थेऽङ्गनाभसंप्राप्तिः ।

यदकुट्टने सुतयिपदघटीपदनेऽप्रसंप्राप्तिः ॥ ४४ ॥

If a crow sits on a full pot on the head of a damsel, the traveller will win the hand of a woman and wealth; if it strikes the pot, there will be danger to his son's life; if it passes excreta on the pot, he will get food.

स्कन्धावारादीनां निर्धेससमये क्वचलत्पक्षः ।

सूचयतेऽन्यत्स्थानं निश्चलपक्षस्तु मयमात्राम् ॥ ४५ ॥

If a crow caws beating its wings at the time of encampment or making a halting place, change of place is indicated; if it does not shake its wings, there will be only fear.

[Vide पञ्चमः—

सेनानिधिन्दः सार्धं वा नामो हृष्टो न वापते ।

तस्य देशप्रयातस्य भयमन्त्रोपजायते ॥]

प्रविशद्भिः सैन्यादीन् सगुह्यकङ्कर्विनामिधं ध्वजैः ।

अविकर्षस्तः प्रीतिद्विषतां युद्धं विरुद्धैश्च ॥ ४६ ॥

If crows enter an army, town or village along with vultures and

herons, without carrying meat and without fighting among themselves, one will make peace with one's enemies; if they fight, there will be war with the enemies.

बन्धः सूकरसंस्थे पङ्कान्ते सूकरे द्विकेऽप्राप्तिः ।

क्षेमं खरोप्यसंस्थे केचित्प्रादुर्बधं तु खरे ॥ ४७ ॥

If two crows are seen standing on a hog, there will be imprisonment; if on a hog covered with silt, gain of wealth; if on a donkey or camel, happiness; but according to some, there will be death, if it is on the donkey.

[Vide the following:—

वधबन्धकरः क्रोशन् खरसूकरपृष्ठयः ।

पङ्कदिग्गशरीरस्य वराहस्योपरिस्थितः ॥

कायसः शस्यते पादुस्तूष्णीभूतो क्वचपि ॥]

बाह्वलामोऽश्वगते विरुच्यनुयायिनि क्षतजपातः ।

अन्येऽप्यनुवजन्तो पातारं काकवर्द्धिहृताः ॥ ४८ ॥

If a crow caws sitting on the back of a horse, one will get vehicles; if it caws following a traveller, his blood will be spilt. Other birds that follow a traveller also produce the same effects as the crow.

[Vide काश्चप—

उलूककङ्कृप्तवगा गृध्रश्चेत्यादयश्च ये ।

मांसाशिनश्च विद्वशास्तुत्या वायसवेष्टितः ॥]

हानिश्चलविभक्ते दिक्चक्रे पथथा समुद्दिष्टम् ।

तत्तथैव विधेयं गुणदोषफलं विद्यासूनाम् ॥ ४९ ॥

Whatever good or bad effects have been predicted of other omens in 32 parts of the 'Cycle of Quarters' are to be applied to the crow as well in the case of those that wish to undertake a journey.

[The commentator explains how the 'Cycle of Quarters' is to be applied to the crow: If a crow caws in the east that is 'Tranquil' and if its cry is not harsh or behaviour not inauspicious, then the traveller will get the great blessings of the goods he worships; if its behaviour is inauspicious, the effect will be moderate; if the east is 'Burning' and its behaviour cruel, the traveller will have trouble from the king.

का इति काकस्य कृतं स्वनिलयसंस्थस्य निष्फलं प्रोक्तम् ।

कष इति चात्मप्रीत्यै केति कृते स्निग्धमित्राप्तिः ॥ ५० ॥

करेति कलहं कुरुकुरु च हर्षमय कटकटेति वधिभक्तम् ।

के के विरुते कु कु वा धनलाभं यायिनः प्राह ॥ ५१ ॥

If the crow sitting in its nest caws as *Kā*, there is no effect (good or bad) at all; if as *Kāva*, one will get the greatest joy; if as *Kā*, one will meet one's bosom friend; if as *Kāra*, one will have quarrel; if as *Kura Kura*, joy; if as *Kapa Kapa*, curdled rice; if as *Ke ke* or *Ku ku*, the traveller will get wealth.

[In the second verse कलहं should have preceded करेति.]

खरे खरे पथिकागममाह कखाखेति यायिनो भूयम् ।

शमनप्रतिवेधिकमा कखला सद्योऽभिवर्धय ॥ ५२ ॥

If the crow produces the sound, *Khare Khare*, it indicates the arrival of a traveller (guest); if *Ka-kha-kha*, the traveller's death; if *A*, the journey is forbidden; if *Ka-Kha-lā*, immediate rainfall is indicated.

[In this verse also the author has spoiled the metre by introducing शमन in the first place. He could have put it thus: पथिकागममाह खरे खरे कखाखेति यायिनो भूयम् ।]

काकेति विघातः काकटीति चाहारदूषणं प्राह ।

प्रीत्यास्पदं कवकवेति बन्धमेयं कगाकुरिति ॥ ५३ ॥

If the crow produces the sound *Kā kā*, there will be ruin (or hindrance?); if *Kākaṭi*, the food will be vitiated or poisoned; if *Kāra-kava*, one will make friends with somebody; if *Kagāku*, one will get imprisoned.

[The commentator draws our attention to a reading viz. प्रीत्या स्वतन्त्रात् कवकवेति, and rejects it on the authority of कवक as given below:—

कृते कवकवेति स्यात् प्रसिद्धे वायव्यम् तु ।

अपूर्वप्रीतये तच्च धनलाभाय निश्चितम् ॥

एवं कगाकु इति कृते बन्धोर्वन्धनं भवति ॥]

करगौ विरुते वर्षं गुडवत् त्रासाय वडिति वस्त्राप्तिः ।

कलयेति च संयोगः शूद्रस्य ब्राह्मणं साकम् ॥ ५४ ॥

If the crow cries as *Karagau*, there will be rain; if as *Gūda*,

fear; if as *Vad*, gain of clothes; if as *Kalaya*, Śūdras will come in contact with Brāhmaṇas.

कडिति कलाप्तिः कलदाहिदशनं दडडिति प्रहाराः स्युः ।

स्त्रीतामः स्त्रीति कृते गडिति गवां पुडिति पुष्पाणाम् ॥ ५५ ॥

If the crow caws as *Kaḍ*, there will be the attainment of one's desired objects as well as the sight of such serpents as bestow good results; if as *Tad*, one will receive blow; if as *Strī*, one will get a damsel; if as *gad*, cows; if as *puḍ*, flowers.

[The commentator interprets कलदाहिदशनं in many ways: 'कलाप्तिः सदापि: फलदाहोर्नपि विनिवृत्तं फलं नश्यते । दयाहिदशनं भवति ।' It may also be construed thus: 'कलं घटीति कलदं शुभफलभञ्जकम् दहिदशनम्—sight of a snake which spoils the good effects. Or it may be dissolved as कलं दहतीति कलदाहो, यस्य दशनम्—sight of some person or thing which burns the good effects.]

पुढाप टाकुटाविषलि गृहं बलिभयं कटेकट कलहः ।

टाकुलि विष्टिषि केकेकेति पुरं चेति दोषाय ॥ ५६ ॥

If it produces the sound *Taku-taku*, there will be a fight; if *Guhu*, danger from fire; if *Kaḍe-kaḍe*, quarrel. The sounds *Takuli*, *Cip-tici*, *Ke-Ke-Ke* and *Pura*, all lead to harmful results.

काकद्वयस्यापि समानमेतत्फलं यदुक्तं रुतचेंडितायै ।

पतत्रिणोऽप्येवैषि पयैव काको वन्याः खवखोपरिदंष्ट्रिणो ये ॥ ५७ ॥

Whatever effects have been assigned to the cry, movements etc. of a single crow, equally apply to those of two crows also. Other birds (not mentioned here) too are to be treated on a par with the crow; and wild animals that have tusks above (like boars) are likened to the dogs.

[Vide पतावर—

घकुनाः पुंसनामानो वायसेन प्रकीर्तिताः ।

तथैव स्त्रीसनामानः पिपीत्याः परिकीर्तिताः ॥

The metre of this verse and 61 is उपजाति, while that of 59 is ऐन्दव्या.]

स्थलतलिलचराणां व्यत्ययो मेघकाले

प्रचूरतलिलदृष्टये शेषकाले भयाय ।

मघं भवतनिलानं तत्करोत्याशु शून्यं

मरणमपि च नीला माक्षिका मूर्ध्नि लीला ॥ ५८ ॥

When terrestrial and aquatic animals change their places, i.e. move in water and on land respectively in the rainy season, there will be heavy rains; but in other seasons, it indicates danger; bees building their honey-comb inside a house, will make it empty soon; blue flies clinging to the head bring about death.

[The metre is मालिनी.]

विनिक्षिपन्त्यः सलिलेऽण्डकानि विपीलिका वृष्टिनिरोधमाहुः ।

तथै स्थलं वापि नयन्ति निम्नाद्यदा तदा साः कथयन्ति वृष्टिम् ॥ ५६ ॥

Ants laying eggs on water bespeak drought; if they carry their eggs from a pit either to a tree or an elevated ground, they indicate rain.

कार्यं तु मूलशकुनेऽन्तर्ये तदर्हं

विश्रुतफलं नियतमेयमिमे विचिन्तयाः ।

प्रारम्भयानसमयेषु तथा प्रवेशे

ग्राह्यं भूतं न शुभं क्वचिदप्युच्यते ॥ ६० ॥

The effect of an undertaking (or journey) is to be judged from the initial omen; the effect of one occurring in the middle (i.e. later) will be felt on the same day. In this manner all these omens mentioned so far must needs be taken into account at the commencement of any work and at the time of journeys, as well as of entering a new house; but sneezing should be paid special attention to, as nowhere is it admitted as a beneficial omen.

[The metre is वसन्तशिला.]

शुभं वनापाकमविघ्नसिद्धिं मूलान्निरक्षामयवा सहायान् ।

वृष्टस्य संसिद्धिमनामयत्वं वदन्ति ते मानयितुं पश्य ॥ ६१ ॥

Good omens indicate the maturing of a Daśā (major period of a planet) in a beneficial manner, accomplishment of the objects without obstacles, preservation of the hereditary kingdom (or wealth), getting allies, easy subjugation of unyielding enemies, and enjoyment of sound health, to a king who has faith in them.

[This is said with reference to those who have belief in astrology and omens which form a part of Indian culture. Unbelievers may say, 'we do not believe in them', but like the Sun's light the Lord's command applies equally to all, and मणयन्मा विश्रयति—the unbeliever suffers. The word मानयिषी in the text has exactly the same significance as मानत in Hindi.]

क्रोशावूर्ध्वं शकुनविरुत्तं निष्फलं प्राहुरेके

तत्रानिष्टे प्रथमशकुने मानयेत् पञ्च षट् स ।

प्राणायामाभूषितरशुमे षोडशैव द्वितीये

प्रत्यागच्छेत् स्वभवनमतो यद्यनिष्टस्तृतीये ॥ ६२ ॥

According to some authorities (such as Sage Kāśyapa) the cries of omens heard after one has gone a Krośa (about 2 miles) have no effect at all. If the first omen within that distance is untoward, the king should do eleven Prāṇāyāmas; if the second too proves evil, he should do 16 Prāṇāyāmas, and if the third too persists in being inauspicious, he should return home.

[Vide काश्यप—

क्रोशादनन्तरं यत् स्याच्छुभं वा यदि वाऽशुभम् ।

निष्फलं तच्च विज्ञेयं शकुनानां विचेष्टितम् ॥

A Prāṇāyāma is defined thus:

सव्याहृति सप्रणवां गायत्रीं शिरसा मू ।

त्रिः षट्दायतप्राणः प्राणायामः स उच्यते ॥

Vyāhrtis are seven in number. The Gāyatrīśīras is शशी व्योती खोऽयं षट् शुभः स्वरो । A Prāṇāyāma consists of three parts: Pūraka, filling in, Kumbhaka, retention and Retaka, evacuation. The metre is मन्त्रावली.]

शाकुनोत्तरम् ॥ ६६ ॥

Chapter XCVI—Further Omens Section XI

विदेशेष्टास्वरवासरक्षमुहूर्तहोराकरणोदयांशान् ।

चरस्थिरोन्मिथवलायलं च सुदृष्ट्वा फलानि प्रवदेद्वृतम् ॥ १ ॥

One well versed in the science of the cries of birds and beasts ought to declare the effects of omens only after taking into consideration the relative strength of the omens as well as of the particular quarter (east etc. as well as *Charcoal, burning* etc.), place (good and bad), movements, sound (*Burning and Tranquil*), weekday, asterism (*Dhruva, Mridu, Dāruṇa, Kṣipra, Ugra, Cara* or *Sādhārana*), *Muhūrta* (a period of 48 minutes), *Horā* (distance of 15° or *Kālahorā*), *Karṇa* (*Bava* etc.), Ascendant, its subdivision (such as decanate, *Navāṁśa*, *Dvādaśāṁśa* or *Triṁśāṁśa*) and its being a movable, fixed or dual sign.

[The metre of this, 7, 8 and 15 is *अपञ्चलि* and of 4 and 17 *उपेन्द्रव्या* and of 5, 6, 9, 10, 11 and 16 *इन्द्रव्या*.]

द्विषिषं कथयन्ति संस्थितानामागामिनिः सञ्ज्ञितं च कार्यम् ।

नृपकृतचरण्यदेशजातान्यभिघातः स्वजनैर्वि चागमादयम् ॥ २ ॥

In the case of persons who are not on the move, there are two kinds of the effects of omens viz. the stable (past and present) and the unstable or the future. To the latter category belong those relating to the king, envoy, spy, foreign countries, attack or troubles, and kinsmen.

[The metre is *ओपच्छन्दसिक*.]

उद्वहसङ्घट्टणमोजनचौरवह्नि-

वर्षात्सवात्मजवध्याः कसहो भयं च ।

वर्गः स्थिरोऽयमुदयेन्दुयुते स्थिरर्क्षे

विन्द्यात् स्थिरं चरगृहे च चरं यदुक्तम् ॥ ३ ॥

The effects of omens pertaining to imprisonment (hanging?), acquisition (or meeting), meals, thieves, fire, rain, festivities, sons,

death, quarrels and fears belong to the *Stable* category, provided the Ascendant and the sign occupied by the Moon at the time are fixed signs; if they are movable ones, they will come under the *unstable* category.

[Here the commentator gives widely divergent meanings of some words: उद्वहम् means, according to him, संस्थितं तत्रैव संस्थितं एवामगमयजितम्, meaning stuck or not moving. But it should mean, confined or hanged. He adds, एष वर्गो यदि स्थिरस्थानेष्वुत्पन्नः स्थिरस्थानस्मिन्नेन शकुनेन सूचितस्तदा स्थिरमर्थः. If these things are indicated by an omen standing on a stable or stationary object or place, then we must think that they are past ones; otherwise they will take place in the future. He says if the incident is stable, it is either past or will take place the same day.

[The metre is *वसन्तविलम्ब*.]

स्थिरप्रदेशोपलभन्दिरेषु मुरालये मूलसप्तमिषो च ।

स्थिररणि कार्याणि चराणि यानि चलप्रदेशादिषु चागमाय ॥ ४ ॥

The effects (good or bad) are called *Stable*, when the omens occur in a firm place, on a stone, in a house, a temple, on the earth and water; and *unstable* or *Future*, when they are moving objects (like carts or animals).

[मूलसप्तमिषो should ordinarily mean in the presence or vicinity of the earth and water. What is intended by the author seems to be 'on the earth and on water'.]

आप्योदयर्क्षकणक्षिप्तेषु पक्षावसानेषु च ये प्रदीप्ताः ।

सर्वेऽपि ते वृष्टिकरा हवन्तः शान्तोऽपि वृष्टिं कुर्वन्तेऽध्वचारी ॥ ५ ॥

All omens crying and situated in an Ascendant that happens to be a watery sign (Cancer, Capricorn or Pisces), in a watery asterism (*Pūrvāṣāḍhā* or *Satavhiṣak*), in a watery *Muhūrta* (having the name of water or presided over by *Varuṇa*), and in a place where there is water, that occur at the end of the fortnights, that are *Blasted* (by Gods or by action), produce rain. Under the above circumstances, even a *Tranquil* omen that is aquatic causes rain.

आग्नेयदिप्लग्नमुहूर्तदेशेष्वर्क्षप्रदीप्तोऽग्निभयस्य रीतिः ।

विष्ट्यां यमर्क्षोदयकण्टकेषु निष्यन्नबल्लेषु च दीधकृतस्याह् ॥ ६ ॥

An omen *blasted* by the Sun crying and situated in the south-east, in a fiery Ascendant (Aries, Leo, Scorpio, Capricorn or

Aquarius), in a fiery Muhūrta, in the asterism Kṛttikā, and in a place where fire is kept, causes danger from fire; similarly, harmful is one occurring in the Viṣṭi karaṇa¹² in a star presided over by Yama. (i.e. Bharanī), in a sign of Saturn happening to be the Ascendant and in thorny trees, and on creepers without leaves.

ग्राम्यः प्रदीप्तः स्वरचेष्टिताभ्यामुग्रो हवन् कष्टकिनि स्थितश्च ।

प्रौढक्षलाने यदि नैर्धृतीं च स्थितोऽमितप्रवेत्कलहाय दृष्टः ॥ ७ ॥

A rural omen that is *blasted* by voice or action, that is crying fiercely, that is sitting on a thorny tree in the south-west, in the Ascendant owned by Mars (Aries or Scorpio), and facing a person, causes quarrels, when seen.

[Since the author has used नैर्धृतीम् in the accusative, it may be taken along with अग्निः, which would mean—facing the south-west. Otherwise why should he have not used the expression नैर्धृते? The word अग्निः may also be taken in the sense of 'on either side'.]

समनेऽप्येवोर्ध्वं मुखांससंस्थे विदिक्स्थितोऽधोवदनश्च रीति ।

दीप्तः स चेत्सङ्ग्रहणं करोति योग्या तया या विविक्तिं प्रदिष्टा ॥ ८ ॥

Or, when the omen cries with its face hung down, standing in an intermediate quarter and in the Navāṁśa of Venus (i.e. Libra) in the Ascendant of Cancer (which is presided over by the Moon), and being *blasted* (in place or sound), the person will get a woman of the type assigned to the particular corner (vide LXXXVI. 79).

[योग्योऽनुयायिद्विनि सम्प्रदिष्टः] another reading. This would mean: He will meet somebody that is assigned to that quarter (where the omen is situated) and that happens to go along the same path. It appears that there is another reading viz. इत्ये in the place of एवो; which is not noticed by the commentator. If such a reading be accepted, the meaning would be: When the Ascendant or the Moon occupies at the time a sign or Aṁśa owned by Venus, or when the Moon is in the Ascendant in an Aṁśa of Venus.]

पुंराक्षिलाने विषमे तिथौ च विक्लवः प्रदीप्तः शकुनी नराश्वः ।

वाच्यं तदा सङ्ग्रहणं नराणां मिश्रे भवेत् पञ्चकसम्प्रयोगः ॥ ९ ॥

An omen that is *Blasted* and posited in a male (odd) Ascendant, in an odd Tithi (lunar day) and in a cardinal direction is

¹²For a detailed account of the Karaṇas refer to the author's 'Fundamentals of Astrology' p. 185.

termed *Masculine*. In this case one will come in contact with men; if it is mixed i.e. in a male sign and in an even Tithi or *vice versa* or if the male omen is situated in an intermediate (female) quarter or *vice versa*, he will meet eunuchs.

एवं रवेः क्षेत्रनवांशलग्ने लग्ने स्थिते वा स्वयमेव सूर्ये ।

संप्रोक्षमिषत्ते शकुनी विरोति दंतः प्रधानस्य हि कारणं तत् ॥ १० ॥

Similarly, if an omen that is *blasted*, cries, when the Ascendant or its Navāṁśa is owned by the Sun or when the Sun himself occupies the Ascendant, the arrival of an eminent personage is indicated.

[The word एवम् indicates that the conditions mentioned in the previous verse are to be repeated here.]

प्रारब्धमार्गेषु च सर्वकार्येष्वर्कान्विताद्भ्रातृगणयेद्विलग्नम् ।

सम्प्रतिपत्तेति यथाक्रमेण सम्प्रतिपत्तेति तथैव वाच्या ॥ ११ ॥

At the commencement of all works, count the distance in signs from the one occupied by the Sun to the Ascendant in the manner of 'Weal' and 'Woe' in order. Accordingly, prosperity or adversity of undertakings will have to be predicted.

[If the Ascendant is an odd number from the Sign occupied by the Sun, the result will be auspicious; if even, harmful. In the next two verses the description of persons one is likely to meet is given.]

काणेनक्ष्त्रा वक्षिणेनति सूर्ये चन्द्रे लग्नाद् द्वादशे चेतरेण ।

समन्त्येऽर्कं पापदृष्टेऽथ एव कुब्जः स्वर्क्षं श्रोत्रहीनो जडो वा ॥ १२ ॥

क्रूरः पक्ष क्रूरदृष्टो विलग्नान् यस्मिन् राशौ तद्गृहाङ्गं वणोऽय ।

एवं प्रोक्तं यन्मया जन्मकाले विहङ्गं रूपं तत्तदस्मिन् विचिन्त्यम् ॥ १३ ॥

If the Sun occupies the 12th house from the Ascendant at the time, the person whom one will meet will be blind of the right eye; if the Moon be there, he will be blind of the left eye; if the Sun be in the Ascendant itself and be aspected by malefic, he will be completely blind. If the Sun in the above condition be in his own Sign, the person will be hunch-backed, deaf or an imbecile. If the 6th house from the Ascendant be occupied and aspected by malefics, the person will have an ulcer in the limb indicated by that sign. In this way, whatever marks or forms (or colours) have been expounded by me in connection with the time of births will have to be adopted here too.

[This is a clear reference to the Bṛhajjātaka which was evidently written before this work. In that work I.4 he explains the various limbs of the Time-Being beginning with the head. Here the first Sign, Aries, represents the head. Cf. also "त्रिकोणं जे विवर्तस्तथापरैर्मुखाद्भिह-स्तद्विगुणैस्तदा भवेत्" (IV, 17). Vide the following also. (IV.18-20):—

सौम्यशाने रविजग्धिरौ चेतसन्तोऽन्त जातः
कुब्जः स्वर्क्षो णशिनि तनुगे मन्दमाह्वयदृष्टे ।
पङ्कगुर्मेनि यमणशिकुर्जोर्ध्वक्षिते समसंस्थे
सन्धौ पापे णशिनि च जडः स्यात् चेतसौम्यदृष्टिः ॥
सौरशशङ्कुरिवाकरदृष्टे वागमको मकरान्त्यविलने ।
घोनवमोदयगैश्च द्वाणीः पापयुतैरभुजाद्भिगिराः स्यात् ॥
रविशशियुते मिह्ने नग्ने कुजाकिनिरोक्षिते
नयनरहितः सौम्यासौम्यैः सदुदुदुदलोचनः ।
अयगृह्मतरन्तद्वो धाम द्विनस्त्यपरं रवि-
रभुभगदिता योगा माया भवन्ति भुभक्षिताः ॥

Here the commentator remarks thus : प्रयागतस्यास्यान्तजानमाचार्यः करोति । तन्त्रालपयद्वा स्वल्पग्रन्थं मृदुबुद्धीनामगम्यस्तोऽस्माभिस्तदेव बोधिधान्यां यवनेश्वरकृतप्रज्ञाक्षरकीशो व्यख्यायते । Then he comments on all the 32 verses of the Akṣarakośa of Yavaneśvara.]

अतः परं लोकनिरूपितानि दृष्ट्येषु नानाक्षरसङ्ग्रहणं ।
दृष्टप्रणीतानि विभाजितानि नामानि केन्द्रकक्षयः प्रवक्ष्ये ॥ १ ॥

Hereafter (after ascertaining the nature of the query) I shall explain in the order of the Kendras (angles) the names that are held by the objects of the world viz. minerals, vegetables and animals, with multifarious distinctions made at will and composed of various syllables.

[दृष्टप्रणीतानि is interpreted by Utpala thus: इष्टेरष्टैर्नारायणार्कवनि-क्षराक्षरमयप्रभृतिभिः प्रणीतानि So far Yavaneśvara has been treating of the method of guessing the exact object of the query.]

लग्नान्मुसंस्यास्तनमःस्थितेषु क्षेत्रेषु ये सनगता गृह्णायाः ।
तेभ्योऽक्षरस्यात्मगृहाध्यायानि विन्याद्व्यहारां स्वगणकक्षेप ॥ २ ॥

The syllables belonging to the signs in accordance with the respective classes of sounds assigned to the planets will have to be

gathered from the Navāṁśas of the signs signifying the Ascendant, the 4th, the 7th and the 10th houses.

कवर्गपूर्यान् कुजशुकवान्निजीवाकंजानां प्रवर्तन्ति वर्गान् ।
यकारपूर्वाः शशिनी निरुक्ता वर्णास्त्विकारप्रभवा रवेः स्युः ॥ ३ ॥

The guttural, palatal, lingual, dental and labial class of consonants belong severally to Mars, Venus, Mercury, Jupiter and Saturn; the eight letters beginning with *ya* belong to the Moon; and the vowels to the Sun.

द्वेकाणवृद्ध्या प्रवर्तन्ति नाम त्रिपञ्चसप्तक्षरमोजरागो ।
युग्मे तु विन्याद् द्वितुल्यकयदकं नामाक्षराणि गृह्णद्विद्व्या ॥ ४ ॥

The number of letters constituting a name is to be deduced from the decanate that is rising. In an odd sign, the numbers will be three, five and seven respectively for the first, second and third decanates; and in an even sign, they will in order be 2, 4 and 6. They are also ascertained from the strength of the aspect of planets.

[There are four kinds of aspects viz. the *quarter* on the 3rd and 10th, the *half* on the 5th and the 9th; the *three-fourths* on the 4th and the 8th and the *full* aspect on the 7th house. Saturn, Jupiter and Mars exercise their *full* aspects even when they are $\frac{1}{2}$, $\frac{1}{3}$ and $\frac{1}{4}$ respectively.]

वर्गोत्तमे द्व्यक्षरकं चराग्रे स्थिरार्धभागे चतुरक्षरं तत् ।
ओजेषु चैभ्यो विचमःक्षराणि स्युर्द्विस्वभावेषु तु राशिष्वक्ष ॥ ५ ॥

If the Vargottama Navāṁśa of a Sign be signified by an even and a movable one, the name would consist of two syllables; if by an even and at the same time a fixed sign, four syllables. If the Vargottama Navāṁśa be an odd as well as a movable sign, there would be three letters; if it be a fixed as well as odd sign, five letters. If the Lagna be a dual sign, the name will consist of as many letters as correspond to the nature (odd or even) of the Sign.

[If Cancer or Capricorn be the Vargottamāṁśa rising at the time of query, it is both even and movable Rāśi (2 letters). The Vargottamāṁśa of Taurus, Leo, Scorpio and Aquarius is fixed, but of Taurus and Scorpio even (4 letters) and of Leo and Aquarius odd (5 letters). When the said Amśa is movable in an odd sign, the name will have three letters; if it is a fixed one in the same sign, five letters. Among the dual signs, if the Vargottama is an odd Amśa (in Gemini

and Sagittarius), it will have three and seven letters respectively. On the other hand, if it is an even Arśa (in Virgo and Pisces), the name will consist of four and six letters respectively. Vide the following:—

त्रिपञ्चसप्ताक्षरमोजराशौ युग्मे तु विन्धाद् द्विचतुष्कपट्कम् ॥

The result of this may be shown in the following diagram:



द्विभूतिसंज्ञे तु खेदे द्विनाम सीध्वेक्षिते द्विप्रकृतौ च राशौ ।

यावान् गणः स्योदयगोशकानां तावान् ग्रहः सद् ग्रहोऽक्षराणाम् ॥ ६ ॥

In the case of a dual Sign, two names will have to be predicted; when it is aspected by benefics, then too the same result. The particular Navārśa rising at the time gives the number of letters constituting the name.

[गोशोक्तिरिति is construed as 'when seen by Mercury', by the commentator.]

संयोगमाशौ ग्रहलेपे विन्धात् कूटेषु सयोगपरं वरन्ति ।

स्वोच्चांशके विष्कृतमूखयोगाद् गुर्वक्षरं तद्वचनांशके स्यात् ॥ ७ ॥

If the rising sign be odd, the name would begin with a conjunct consonant; if even, with a letter followed by a conjunct consonant. When the planet (contributing a letter to the name) is posited in his highest exaltation, the letter is repeated according to the nature of the particular sign (odd or even); a name will have a strong syllable (Guru) in the particular place signified by the Navārśa rising at the time.

[The examples for the odd sign are Śrīdhara, Kṣīra, Smara etc.; those for the even sign Padma, Dharma, Vatsa etc. In a four-syllabled name it is like Vasudatta, Vasugupta etc. If the ascendant is an odd sign and if its lord is in his highest exaltation (vide Bṛhaj-jātaka I.13), then the letter in the odd place will be repeated, e.g. Darada, Dāmodara etc.; and if it is even, or in the even place, e.g. Devadeva, Dharādharma; in a two-syllabled name it will be like Kappa, Yappa, Valla etc. In an odd Sign the Guru syllable will be in the odd place, as in Kapītha, Aśvattha etc.; and in an even

sign, in the even place, as in Khukha, Ghaggha, 'Suddha (in two-syllabled names), and Suddhodana etc. (in four-syllabled ones).]

मात्रादियुक् स्याद् ग्रहयुक् त्रिकोणे द्वेष्काणपर्यायदशरेषु ।

नभोबलेष्वध्वमधोऽम्बुजेषु शेषो विसर्गोऽस्तबलान्वितेषु ॥ ८ ॥

When the 5th or 9th house is occupied by planets, there will be an extra syllabic instant in the letter signified by the decanate. When the 10th house is strong, there will be the upper sign of a long syllable; when the 3th, lower sign; when the 7th, a Visarga.

[Vide the following:—

मनुष्यरूपा वलिनो विषमभाश्चतुष्पदास्तदक्षरमध्यसंस्थाः ।

शूलोद्भवाद्या वलिनो जलस्थाः कीटास्तमो व्योमतले त्रिभूताः ॥

also the Bṛhat-saṃhitā I. 17—

कण्टककेन्द्रनतुष्टयसंज्ञाः सप्तमलग्नचतुर्ष्वक्षराणाम् ।

तेषु यथा विहितेषु वलाद्याः कीटनराभ्युक्ताः पक्षधरा ॥

शीर्षोदयेष्वध्वमध्वान्ति मात्रामध्वन पृष्ठोदयशब्दितेषु ।

तिर्यक् च विन्धादुभयोदये तां दीर्घं दीर्घान्तरेषु घान्याम् ॥ ९ ॥

When a Śrīśodaya (that rises with head foremost) Sign is rising, the syllabic instant will be upwards; when it is a Pṛṣṭhodaya (that rises with the hind part first), it will be downwards. In the case of a dual sign rising (Pisces which rises both ways), it is across; when it is a long sign, there is a long syllable; when it is medium or short, it will be short.

[Vide the following:—

शीर्षोदया मानुषसर्वरूपाः तसिंहकीटा वनमिष्टताः ।

गत्स्वद्वयं तूभयतः प्रवृत्तं पृष्ठेन शेषास्तु यदोदयन्ति ॥

also v. nr. I.10—

गोत्राश्विर्कर्मिषुनाः समूगा निमाद्याः

गुष्ठोदया विमिष्टताः कथितास्तु तु ।

शीर्षोदया विनवनाश्च भवन्ति शेषा

लग्नं समेत्युभयतः पृष्ठोदयमयम् ॥

The upper Mātrās are, we are told, O and Au; the lower ones, U and U; and the transverse, E and Ai. The commentator says that the long (Dīrgha) ones are A, I, Ū, E, Ai, O and Au. In that case

there would be overlapping of all the varieties. Hence it is necessary to demarcate their spheres.

The signs Leo, Virgo, Libra and Scorpio are said to be long; Gemini, Cancer, Sagittarius and Capricorn, medium; and Aries, Taurus, Aquarius and Pisces, short.*

Vide the following:—

आद्यन्तराष्ट्रयोदयप्रमाणं द्वी द्वी मूहती नियतं प्रविष्टम् ।
त्रमात्कमाभ्यामतिपक्षं स्वाच्चक्राष्ट्रयोविद्धयुदयप्रमाणम् ॥
एवं प्रमाणानि गृहानि बुद्ध्या ह्रस्वानि मध्यानि तयायतानि ।
चक्राङ्गभेदैः सदृशीकृतानि मार्गप्रमाणान्यपि कल्पयन्ति ॥

प्रागल्भ्यतोयास्तनमःस्थितेषु क्षेत्रांशकेभ्योऽक्षरसङ्ग्रहः स्यात् ।
क्षुरोऽक्षरं हस्ति चतुष्टयस्यो बुद्ध्यापि मात्रां च त्रिकोणयो वा ॥ १० ॥

The letters of a name are derived from the Navāṁśas of the signs that are the 1st, 4th, 7th, and 10th houses. A malefic situated in a Kendra (angle) destroys a syllable, while in a Kona (triangular one), he destroys a Mātrā (syllabic instant). The same result takes place even by his aspect.

शुभग्रहस्तुजितवीर्यमगो स्थानांशतुल्यक्षरः स चोक्तः ।
पश्यन् स्थितः केन्द्रत्रिकोणक्षोर्वा स्वोच्चोऽपि वर्णद्वयमात्ममाणे ॥ ११ ॥

A strong benefic is said to contribute as many syllables as the Navāṁśas travelled by him; or when he is posited in a Kendra, Kona, exaltation or own Navāṁśa and aspects the Lagna, he gives two letters.

क्षेत्रेश्वरे क्षीणवर्लेऽक्षके च मात्राक्षरं नाममूर्धति तज्जम् ।
क्षीणमवेष्ट्युच्चमेति तस्मिन् वर्गाच्चमुच्चांशपूजोऽदृष्टे ॥ १२ ॥

When the lord of the Ascendant as also its Navāṁśa are weak, the syllabic instant as well as the syllable caused by that is destroyed. Still, in its stead, the first letter of the particular class comes into being, provided the said lord is posited in the Navāṁśa that is owned by his exaltation sign and the Navāṁśa sign aspected by its own lord (or, and aspected by the lord of that sign or Navāṁśa sign ?).

*For a different classification vide the "Fundamentals of Astrology" p. 10.

[The first part of the second half is interpreted in a confusing manner by Utpala. For, he says: तस्मिन्नेव क्षीणेश्वरे क्षीणवर्लांशके चासम्भवे तस्य मात्राक्षरस्य नाण बुद्धवमेत्युद्धूति लभते। This would mean—'When it is not possible to have either a weak lord or Aṁśa, the Mātrā and letter contributed by him and by it get lost'. This meaning is not at all convincing.]

केन्द्रे ययस्थानचतप्रकर्षं क्षेत्रस्य तत्क्षेत्रपतेरक्ष बुद्ध्वा ।

काप्योऽक्षराणामनुपूर्वयोगो मात्रादिसंयोगविकल्पना च ॥ १३ ॥

The order of the letters as well as the joining of the Mātrās (upper, lower and transverse), conjunct consonants at the beginning or the end should be fixed only after ascertaining fully the extent of the positional strength of the Kendra houses and their lords.

[Among the four lords of Kendras the strongest will give the first letter. It is not clear why the commentator interprets wrongly स्वान्वय as स्थानं च वर्णं च, which would show that there are two different sources of strength viz. position and strength. Later he says

स्थानयत्नेन प्रथमो लभ्यते, दृष्टिचलेन द्वितीयादयः ।

I feel that the strength of aspect is not intended here.]

तत्राक्षरायाविचसुचितानमाष्टांशकादिक्रमपर्ययेण ।

ग्रहोऽक्षकेभ्यः स्वगणाक्षराणामन्वयेने प्राप्तिरित्ये विधायी ॥ १४ ॥

In reconstructing a name the following method is to be adopted: Take the four Kendras beginning with the first sign (i.e. Aries, Cancer, Libra and Capricorn) and their Navāṁśas in regular order for the first; then take the letters of the classes belonging to the respective planets owing to their position in the Navāṁśas identical with the above ones.

[In the following 15 verses Yavaneśvara gives the letters for the different Kendras when the nine Navāṁśas rise. At the end of the section a table is provided to facilitate the readers' memory.]

मेघे ककारो हिवुके यकारस्तुले चकारो मकरे पकारः ।

मेघे छकारो हिवुकेऽप्यकारस्तुले खकारो मकरे फकारः ॥ १५ ॥

When the first Navāṁśa of Aries is rising, the letter is *Ka*; for Cancer the 4th house, *Ta*; for Libra the 7th, *Ca*; for Capricorn the 10th, *Pa*; similarly for the second Navāṁśas of these four signs, the letters are in order *Cha*, *A*, *Kha* and *Pha*.

[It has been explained that the letters are to be deduced from the Navāṁśas of the four Kendras, 1, 4, 7 and 10, on the basis of the planets that own the Aṁśas. When Aries happens to be the rising sign and when its first Navāṁśa is in question, we have to consider the lords of all the four initial Navāṁśas of Aries, Cancer, Libra and Capricorn. These are owned by Mars, the Moon, Venus and Saturn respectively. Since they are the first Aṁśas, we have to take the first letters of the classes belonging to the planets, viz. क, ग, च and व. In the case of the second Navāṁśas of the same four signs, the letters will be for the same reason the second letters of the respective classes. In Aries the second Aṁśa belongs to Venus, so the second letter of चर्ग i.e. छ, should be taken. There is one exception to this rule i.e. if a certain class of letters comes in for the first time, then irrespective of its place we have to take only the first letter of that class.]

मेवे टकारो ह्येके टकारस्तुले तकारो मकरे चकारः ।

मेवे नु रेको ह्येके जकारस्तुले वकारो मकरे लकारः ॥ १६ ॥

When the third Navāṁśa of Aries is rising, the letter for it is *Ta*; for the fourth i.e. Cancer, it is *Tha*; for the seventh i.e. Libra, *Ta*; for Makara (Capricorn), *Tha*. For the 4th Navāṁśas of Mēsa, Kurka, Tūlā and Makara, the letters are in order *Ra*, *Ja*, *Ba* and *Ga*.

[Though the Aṁśa is the 3rd, still the letter taken is the first of Mercury's class *Ta*, since it is the first occasion that the planet gets a chance. Look at the 4th Aṁśa; it gets the letter *Ra* which is not the 4th in the Moon's चर्ग, but only the second, because this is the second chance that she gets in this scheme.]

आकारमाद्येऽबुगते धकारमस्ते भकारं मकरे मकारम् ।

लाने वकारं ह्येके वकारमस्ते धकारं मकरे वकारम् ॥ १७ ॥

17. When the 5th Navāṁśa of Aries is rising, the letters for the four houses are *A*, *Gha*, *Bha* and *Jha* respectively; similarly for the sixth Navāṁśas of these four houses, the letters are in order *Da*, *Da*, *Dha* and *Dha*.

लाने जकारो ह्येके मकारस्तुले डकारो मकरे लकारः ।

लाने ककारो ह्येके पकारस्तुले चकारो मकरे इकारः ॥ १८ ॥

When the 7th Navāṁśa of Aries is rising, the letters for

the four Kendras are *Na*, *Mo*, *Na* and *Lo* respectively; for the 8th Navāṁśa, they are in order *Ka*, *Pa*, *Ca* and *L*.

लाने नकारो ह्येके तकारस्तुले णकारो मकरे टकारः ।

इत्येतदुक्तं चरसञ्जकस्य वक्ष्ये स्थिराह्वस्य चतुष्टयस्य ॥ १९ ॥

When the 9th Navāṁśa of Aries is rising, the letters for the four Kendras are *Na*, *Ta*, *Na* and *Ta* respectively. Thus have I explained the letters for the Kendras that are movable signs. Now I shall explain the same for those that are fixed signs.

बृधे फकारो ह्येके छकारः कीटे वकारो नृघटे छकारः ।

आद्यंशकेभ्यो मलिमान् विषधरादनृकमेण स्थिरसंज्ञकेषु ॥ २० ॥

When the first Navāṁśa of Taurus is rising, the letters for the four Kendras are *Pha*, *Kha*, *Pa* and *Ca* respectively. In this manner, the letters for the initial Navāṁśas of the fixed signs are to be deduced in regular order by a wise man.

लाने वकारो ह्येके जकार ईकारमस्तेऽज्यरौ मकारः ।

बृधे वकारो ह्येके टकारः कीटे टकारो नृघटे वकारः ॥ २१ ॥

21. When the second Navāṁśa of Taurus is rising, the letters for the four Kendras are *Ba*, *J*, *I* and *Ga* respectively; for the third Aṁśas of these, they are in order *Tha*, *Ta*, *Da* and *Da*.

बृधे घकारो ह्येके शकारः कीटे मकारो नृघटे मकारः ।

लाने ञकारो ह्येके ङकारः कीटे डकारो नृघटे मकारः ॥ २२ ॥

22. When the fourth Navāṁśa of Vṛābhā is rising, the letters for the four Kendras are in order *Gha*, *Śa*, *Jha* and *Bha*; for the 5th Aṁśa, they are in order *Na*, *U*, *Na* and *Ma*.

लाने टकारोऽय जले णकारश्चास्ते छकारोऽज्यरौ लकारः ।

बृधे फकारो ह्येके चकारः कीटे पकारो नृघटे ककारः ॥ २३ ॥

When the 6th Navāṁśa of Taurus is rising, the letters for the four Kendras are *Dha*, *Na*, *Dha* and *Na* respectively; for the 7th Aṁśa, they are in order *Śa*, *Ca*, *Pa* and *Ka*.

ऊकारमाहुर्बृधे जले खमस्ते फकारो नृघटे छकारः ।

अन्त्ये वृधे टं तमुनान्ति सिहे यं सप्तमे टं प्रवदन्ति कुम्भे ॥ २४ ॥

When the 8th Navāṁśa of Taurus is rising, the letters for the four Kendras are in order *Ū, Kha, Pha* and *Cha*; for the 9th Aṁśa they are *Ta, Ta, Tha* and *Tha* respectively.

हिमृत्तिसंज्ञे मिथुने जकारः षष्ठे वकारः प्रथमोऽंशके स्यात् ।

धनुर्धरेऽस्तोपगते गकारो मीनद्वये चाचरगे सकारः ॥ २५ ॥

When the first Navāṁśa of Gemini, a dual sign, is rising, the letters for the four Kendras will be in order *Ja, Ba, Ga* and *Sa*.

लग्ने धकारो हिवृके वकारश्चास्ते इकारोऽम्बरमध्ये ई ।

लग्ने धकारो हिवृके धकारमस्ते इकारं विदुर्धरे दम् ॥ २६ ॥

When the second Navāṁśa of Gemini is rising, the letters for the four Kendras are in order *Gha, Bha, Jha* and *I*; for the third Aṁśa they are *Da, Dha, Da* and *Dha* respectively.

लग्ने सकारो हिवृके इकारश्चास्ते हकारोऽम्बरगे अकारः ।

लग्ने सकारो अलगे धकार एकारमस्तेऽम्बरगे ककारः ॥ २७ ॥

When the 4th Aṁśa of Gemini is rising, the letters for the four Kendras are *Ma, Na, Ha* and *Na* respectively; for the 5th Navāṁśa, they are in order *Pa, Ca, Ai* and *Ka*.

प्राग्लग्नये न जलग्ने यमादुरस्तं गते ङं नभसि स्थिते तम् ।

प्राग्लग्नये खं जलग्ने यमादुरस्तं गते छं नभसि स्थिते फम् ॥ २८ ॥

When the 6th Navāṁśa of Gemini is rising, the letters for the four Kendras are *Na, Na, Ta* and *Ta* respectively; for the 7th Navāṁśa, they are in order *Kha, Ta, Cha* and *Pha*.

लग्ने जमोकारमध्याम्यसंज्ञे गमस्तसंज्ञे विदुर्धरे दम् ।

ठं लग्नगोऽन्ये हिवृकाश्रिते ङं यमस्तगे वं नभसि स्थिते वं ॥ २९ ॥

When the 8th Navāṁśa of Gemini is rising, the letters for the four Kendras are in order *Ja, O, Ga* and *Ba*; and for the 9th Aṁśa they are *Tha, Da, Tha* and *Da* respectively.

एवं विकल्पोऽक्षरसङ्ग्रहोऽयं नाम्नां निरुद्धविधान उक्तः ।

सर्वेषु लग्नेषु च केचिदेवमिच्छन्ति पूर्वोक्तविधानवत् ॥ ३० ॥

In this manner the given method of gathering the letters

constituting names has been explained. Some sages have thus opined as given above for all the signs rising at the time of query.

[From the reference made to केचित् by Yavaneśvara it appears that this system of reconstructing a name was very ancient and was derived from the works of ancient sages of India.]

केन्द्राणि वा केन्द्रगतांशकः स्वैः पृथक्पृथक् सङ्गुणितानि कृत्वा ।

त्रिकृद्विभक्तं विदुर्धरं तत् क्षेत्रेश्वरस्यांशपरिक्रमस्वम् ॥ ३१ ॥

Or, multiply separately the several Kendra Signs by their corresponding rising Navāṁśas (according to their ownership) and divide the result by 9. The remainder will reveal the letter required belonging to the Navāṁśa of the planet.

[In each set of Kendras there are 4 Signs. In working out this problem we have to take the number of the signs, e.g. in the first set take 1, 4, 7 and 10; in the second set 2, 5, 8 and 11; and in the third set 3, 6, 9 and 12. Now multiply the number representing the sign of each Kendra by the number of its Navāṁśas (i.e. the no. of planets owning its 9 Aṁśas) and divide the product by 9; the remainder gives a particular Navāṁśa from whose lord the letter is to be deduced.

Let us take Aries to be rising; then multiply 1 by the number 6, because 6 planets own its 9 parts, and divide by 9. Thus we get $\frac{1 \times 6}{9}$

Here the remainder is 6. This means it is the 6th Navāṁśa of Aries, which belongs to Mercury. So the letter must belong to दृषर्क. If the Navāṁśa rising is the first, then it will be दृकार itself. In this manner the letters will have to be ascertained.

The following table gives the results of this section for easy reference:—

मेघ	वृषभ	मिथुन	कर्कटक	सिंह	कन्य	तुला	वृश्चिक	धनु	मकर	कुम्भ	मीन
क	फ	द		ख	व	च	व	म	प	छ	स
ठ	व	घ	घ	ज	भ	ख	ई	श	फ	ग	ई
ट	भ	द	ठ	ट	ध	त	ड	ड	थ	द	द
र	व	म	ज	भ	ऊ	व	झ	ह	ग	ध	ज
आ	ज		घ	उ	च	भ	ऊ	ऐ	झ	म	क

ह	द	न	र	ण	श	घ	ट	ह	न	र
अ	प	ख	म	च	य	ड	प	छ	न	क
क	ऊ	ज	प	ख	ग्रो	च	फ	ग	ड	छ
न	ट	ठ	त	न	ड	ण	थ	ष	ट	द

संनिहितप्रार्थितमिगतेषु नष्टतस्त्रोरतिमोजनेषु ।

स्वप्नक्षचित्तापुद्बुधविद्योर्ध्वेतेषु नामान्युपलक्ष्येत ॥ ३२ ॥

One ought to find out the names in connection with queries relating to (1) things thought of, (2) things wished for, (3) departures, (4) lost articles, (5) damaged things, (6) women, (7) sports or sexual act, (8) food, (9) dreams, (10) stars, (11) worries and (12) groups of men and others from the four Kendras in order.

[The commentator takes स्त्रीरति as one word and says उसमादिस्त्रिया यत् एषम्, but later when he wants to have 12 subjects for the sake of bringing them under the three groups of four Kendra houses he separates them. He says that the names of 1, 5 and 9 should be deduced from the Ascendant; those of 2, 6 and 10 from the 4th Kendra; those of 3, 7 and 11 from the 7th Kendra; and those of 4, 8 and 12 from the 10th Kendra.

The commentator closes this section of Akṣarakośa with the following verse:

रचिताक्षरकोशस्य टीका निष्पहितावहा ।

भट्टोत्पलेन सुस्पष्टा श्लोकाः खाङ्गाश्वितस्मिन् ॥

द्व्यक्षरं चरगृह्णामकोदये नाम प्राप्त्य चतुरक्षरं स्थिरे ।

नामयुग्ममपि च द्विमूर्तिषु द्व्यक्षरं भवति चास्य पञ्चक्षरः ॥ १४ ॥

If at the time of a query or somebody's arrival the rising sign and or Navāṁśa is movable ~~the~~ name of the person concerned will consist of two syllables; if it is fixed, of four syllables; if it is a dual sign (or Aṁśa), he will have a double name, of which the first will have 3 syllables and the second 5.

[The metre is रघोदत्ता.]

काद्यास्तु वर्णाः कुजशुक्रसौम्यजीवाकजानां क्रमशः प्रदिष्टाः ।

वर्णाष्टकं यदि च शीतरश्मे रवेरकारात्क्रमशः स्वराः स्युः ॥ १५ ॥

नामानि चान्येष्वकुमारविष्णुशक्रेन्द्रपतर्नचतुराननाम ।

तुल्यानि सूर्यात्क्रमशो विचिन्त्य द्विष्यादिवर्णैर्धटयेत्स्वबुधमा ॥ १६ ॥

The guttural, palatal, lingual, dental and labial classes respectively belong to Mars, Venus, Mercury, Jupiter and Saturn; the eight letters beginning with *Ta*, to the Moon; and the vowels beginning with *A*, to the Sun. For the planets beginning with the Sun (owning the rising sign or Navāṁśa) the names will be synonymous with those of Fire, Water, Subrahmanya (or Kārttikeya), Viṣṇu, Indra, Śaśi and Brahman respectively; and they will have to be reconstructed as consisting of two, three, four or five syllables, with one's own intelligence.

[The method of reconstructing names has been explained in the *Akṣarakośa*. If the concerned planet is in Vargottamāṁśa, own house, own decanate, Navāṁśa, exaltation or is retrograde, then the letter will have to be doubled or trebled as in the case of the calculation of the span of life. A malefic, not posited in Vargottama etc., will destroy the letter contributed by him. In the reconstruction of a name one should start with Lagna Kendra and take up the other Kendras viz. 4th, 7th and 10th in order. It may also be started with the letter contributed by the strongest of the planets owning the Aṁśas of the Kendras. According to other scholars, referred to by Utpala, for every 150' traversed by the Sun in the sign occupied there should be one syllable belonging to his class in regular order; for every 225' traversed by the Moon; and for every 200', by other planets. When the Sun happens to be the lord of the Ascendant or its Aṁśa (when he is stronger of the two), the person's name will be synonymous with Agni (Fire). He adds: बलिना ग्रहस्याक्षरमुत्तरम् । मध्ययनस्य मध्ययनम् । वनहोमस्याघो योज्यम् ।

These verses are in उपजाति and इन्द्रवज्र respectively. The following is in रघोदत्ता metre.]

वर्णाति तेषां स्तनपानबाल्यव्रतस्थिता दीवनमज्यवृद्धाः ।

अतीव वृद्धा इति चन्द्रश्रीमद्भुक्तजीवाकजानेश्वराणाम् ॥ १७ ॥

The ages of persons will have to be deduced from the planets, the Moon, Mars, Mercury, Venus, Jupiter, the Sun and Saturn, as those of a sucking baby (upto 2 years), a child (upto 6 years), a

Brahmacārin (religious student upto 16 years), a youth (upto 30 years), a middle-aged person (upto 50 years), an old man (upto 80 years) and a very old man (upto 100 years) respectively.

[As the big section of omens closes with this chapter the commentator composes a verse at the end, meaning that he has constructed this 'boat of' explanation to enable students to cross the 'ocean of omens' made by the Teacher Varāhamihira.]

पाकध्यायः ॥ ६७ ॥

Chapter XCVII—Time of Fruition of Effects

पञ्चाङ्गानोः सोमस्य मासिकोऽङ्गारकस्य वक्रोक्तः ।

आवर्तनाच्च पाको बुधस्य जोषस्य वर्षेण ॥ १ ॥

शुक्रमिः सितस्य मासैरब्देन शनेः सुरद्विषोऽब्दाघात् ।

वर्षात् सूर्यघट्णे सद्यः स्यात् त्वाष्ट्रकीलकयोः ॥ २ ॥

त्रिभिरेव धूमकेतोर्मासैः श्वेतस्य सप्तरात्रात् ।

सप्ताहात् परिवेद्येन्द्रचापसन्ध्याभ्रसूचीनाम् ॥ ३ ॥

The effects, good or bad, accruing from the transit of the Sun, will come to pass within a fortnight; of the Moon, within one month; of Mars, within the period taken for his retrograde motion (vide VI *supra*); of Mercury, before he gets eclipsed; of Jupiter, within a year; of Venus, within 6 months; of Saturn, within a year; of Rāhu (i.e. lunar eclipse), within 6 months; of solar eclipse, within 1 year; of Tvāṣṭra and Tāmasakīlaka, the same day; of Dhūmaketu (dusky comet), within 3 months; of Śvetaketu (white comet), within one week; of halos, rainbows, twilight and shapes of clouds within a week.

[The commentator reads वक्रोक्ताः as श्वेतोक्ताः and explains it as the time prescribed for the various kinds of वक्र mentioned in VI *supra*, but he forgets that no time-limit has been given there for the fruition of effects. Moreover, उष्णवन्तः, ज्येष्ठा, व्यातामूष etc. are different types of the planet's retrograde motion. Hence the reading वक्रोक्तः alone is correct, and it means that the period of fruition of its effect is the same as his retrograde motion i.e. before Mars becomes direct again.]

शीतोष्णविपर्यासः फलपुष्पमकालजं दिशां वाहः ।

स्थिरचरयोरन्यत्वं प्रवृत्तिविकृतिश्च वण्मासात् ॥ ४ ॥

The effects of the bad omens caused by the reversal of the nature of hot and cold things (or seasons), appearance of flowers.

and fruits out of season, burning of quarters, reversal of the states of moving and stationary objects and abnormal births, will come to pass within six months.

अक्रियमाणककरणं भूकम्पोऽनृतसवो दुरिष्टं च ।
शोषश्चाशोष्याणां लोतोऽन्यत्वं च वर्षार्धति ॥ ५ ॥

Things being done without an agent, earthquake, stoppage of festivities, terrible calamities, withering or drying of never-drying things, and streams flowing upwards (or tacks drying or increasing), will have their effects felt within six months.

[The commentator explains अक्रियमाणककरणम् as अक्रियमाणककरणम्... अथवा यन् कदाचित् कृतमनृतसवो क्रियते । The expression लोतोऽन्यत्वं may also be construed as 'changing of the course of rivers'.]

स्तम्भकुसुमार्चानां जल्पितरुदितप्रकम्पितस्वेदाः ।
भासजयेण कलहोद्भवापनिर्घातिपाफाश्च ॥ ६ ॥

The effects of the speaking, weeping, quaking and sweating of pillars, granaries and images as well as those of quarrels, rainbows and portentous thunder will be felt within three months.

[In verse 3 above the effect of rainbow is stated to be felt within a week. Here it is extended upto three months. The idea is that the effect should be felt latest in three months.]

कीटाणुमलिकीरगाधुल्यं मृगविहङ्गविरतं च ।
लोष्टस्य बाष्पु तरणं त्रिभिरेव विपच्यते मासेः ॥ ७ ॥

The effects of the increase of pests viz. insects, rats, flies and snakes, of the cries of beasts and birds, and of the floating of clods of earth in water, will be felt undoubtedly within three months.

[तरणं, according to our commentator, means मग्नं sinking, not स्वनं floating.]

प्रसवः शुनामरण्ये वन्यानां ग्रामसम्प्रवेशश्च ।
समुन्निपतोरणेन्द्रद्वजाश्च वर्षात् समाधिकाद्वा ॥ ८ ॥

The effects of bitches bringing forth their young ones in the forest, the entry of wild animals into the village, bee-hives, arches and Indra's Banner will be felt in a year or a little more.

गोमायुग्वसङ्घा दशाहिकाः सद्य एव तूर्यरवः ।
आशुष्टं पक्षफलं बल्मीको विदरणं च भुवः ॥ ९ ॥

Groups of jackals and vultures make their effects felt within ten days; the sound of musical instruments (when no sound appears, being struck or when sound is heard even when it is not struck), the same day; imprecations, sudden appearance of anthills in a house, and bursting of the earth, in a fortnight.

अदृताशश्च ज्वलनं घृतसंलवसादिवर्षणं चापि ।
सद्यः परिपच्यन्ते मासेऽर्धय्ये च जनवादाः ॥ १० ॥

The effects of flames appearing without the existence of fire, the shower of ghee, oil, fat and the like (i.e. blood, flesh, food, drink, flowers, fruits, leaves, mud and stones), come to pass the same day; and those of the utterances of people, in a month and a half.

छत्रचितियूषहृतसह्योजानां सप्तभिर्भवति पक्षः ।
छत्रस्य तोरणस्य च केचित्मासात्फलं प्राहुः ॥ ११ ॥

The effects of (omens connected with) royal umbrellas, sacrificial altars, sacrificial posts, fire and seeds will be felt in three months and a half; but, according to some, the effects of umbrellas and arches will be felt in a month.

[Vide Sage कं—

चितियूषहृताद्येषु फलं पक्षीस्तु गृह्यति ।
आतपत्रफलं मासात् तोरणस्यैवमस्त्विति ॥]

अत्यन्तविह्वलानां स्नेहः शत्र्वाश्च विपति भूतानाम् ।
मार्जारिनकुलयोर्मध्येण सङ्गश्च मासेन ॥ १२ ॥

The effects of friendship between deadly enemies, sounds of animals in the sky, and sexual union of the cat or the mongoose with the rat will come to pass in a month.

गन्धर्वपुरं मासात्सर्वकृत्यं हिरण्यविकृतिश्च ।
हजवेश्म पांशुघ्नमाकुला रिशश्चापि मासफलाः ॥ १३ ॥

The effects of aerial cities, sudden change of taste of articles, dis-colouration of gold, breaking of flags, some unnatural happenings in houses, and the quarters filled with dust or smoke will be felt in a month.

[Hereafter he explains the effects of omens or portents relating to asterisms.]

नवर्ककाष्टदशर्ककषट्त्रिकसंख्यमासपाकानि ।

नक्षत्राभ्यविविधपूर्वकाणि सद्यःफलारक्षेष्टा ॥ १४ ॥

The eight asterisms beginning with Aśvinī (when their yogatārā is afflicted) make their effects felt in nine, one, eight, ten, one, six, three and three months respectively and Āśleṣā, the same day.

[This verse suffers from metrical defect, as the third Gāya contains a Jagāna and the conjunct consonant ऋ has been treated as a simple one. The line can be rectified as follows:

नवर्ककाष्टदशर्ककषट्त्रिकसंख्यमासपाकानि ।]

पिठयान्मासः षट् षट् त्रयोऽर्द्धमष्टौ च त्रिवर्केर्ककाः ।

मासचतुष्केऽप्ये सद्यःपाकभिजितार ॥ १५ ॥

The twelve asterisms beginning with Maghā (when afflicted) make their effects felt in one month, six months, six months, three months, half a month, eight months, three months, six months, one month, one month, four months and four months respectively; and Abhijit, the same day.

[This verse too contains a metrical flaw in the second quarter. This makes one suspect the genuineness of such verses. It is possible that the manuscript was illegible or damaged in this part of the work and some astrologer without sufficient knowledge of prosody might have completed the verses. The correct form would be:—

त्रयोऽर्द्धमष्टौ त्रयः षट्केर्ककाः ॥]

सप्तपञ्चावध्यां त्रयस्त्रयः पञ्च चैव भासाः स्युः ।

धवणादीनां पाको नक्षत्राणां यथासङ्ख्यम् ॥ १६ ॥

The asterisms beginning with Śravaṇa make their effects felt in seven, eight, one and a half, three and five months respectively.

[The portents whose times of fruition have not been mentioned here are enumerated in XXXII 23, 30. When abnormal occurrences are sighted, their evil effects can be warded off through proper propitiatory rites. The author answers the question, "What would happen if propitiations were not done?" in the following verse.]

निगदितसमये न दृश्यते चेदधिकतरं द्विगुणे प्रपच्यते तत् ।

यदि न कनकरत्नगोप्रदानैरुपसमितं विधिवद् द्विवंशं ज्ञात्वा ॥ १७ ॥

If the effects of the portents and evil omens mentioned above do not come to pass at the prescribed time, they will do so with redoubled vigour at double the time, if they are not warded off by expiatory ceremonies performed according to the Śāstraic rules by Brāhmaṇas, along with gifts of gold, gems and cows.

[Indian tradition believes in propitiatory rites and is an indication that man is not utterly helpless in the hands of a cruel Fate. He can try to improve his position by means of Vedic recitations, charities and the like. The metre is पुष्पिका.]

नक्षत्रकर्मगुणाध्यायः ॥ ६८ ॥

Chapter XCVIII—Functions and Properties of the Asterisms

शिखिगुणरसेन्द्रियानलशशिखिषमगुणत्वं पञ्चसुषुप्ताः ।

विषयकचन्द्रभूतार्णवाग्निरुद्राश्विनसुबहनाः ॥ १ ॥

भूतशतपञ्चसप्तो द्वात्रिंशच्छेति तारकामानम् ।

कनकशोऽग्निय्यावीनां कालस्ताराप्रमाणेन ॥ २ ॥

नक्षत्रजमुद्वाहे कलमश्चस्तारकामितः सप्तत् ।

दिवसं चरस्य मासो घ्याधरेष्यस्य वा वाक्यः ॥ ३ ॥

The number of stars constituting the constellations from Āśvini are 3, 3, 6, 5, 3, 1, 5, 3, 6, 5, 8, 2, 5, 1, 1, 5, 4, 3, 11, 2, 8, 3, 5, 100, 2, 8 and 32 respectively. The periods also of these constellations are represented by the number of stars. The effect, good or bad, of an asterism at a marriage will come to pass in as many years as there are stars in it. A fever or some other ailment will disappear in so many days.

[In verse 2 भूतशत is another reading. Its meaning would be 5 and 5. The star Mṛgaśīra is highly praised for marriage. It consists of three stars. So the beneficial effects of a marriage should be realized in 3 years. Similarly, the bad effects of forbidden stars, e.g. Ārdra, will be felt in one year. If a person falls ill on a day ruled by Viśākhā, he should be free from it in 5 days.

In the next two verses the presiding deities of the constellations are given.]

अश्विनमदहनकमलजशशिखीलभृदक्षितिजोवफणिपितरः ।

मोन्ययमदिनहृत्त्वष्टपवनशक्राग्निमित्रारच ॥ ४ ॥

शक्रो निर्वृतिस्तोयं विश्वे ब्रह्मा हरिर्बसुर्वरुणः ।

अजपादोऽहिर्बुध्न्यः पूषा चेतोश्चरः आनाम् ॥ ५ ॥

The presiding deities of the 28 asterisms beginning with Āśvini are the Divine Physicians, the God of Death, Fire, the Creator, the

Moon, Rudra, Aditi, Jupiter, Serpent, the Manes, Bhaga, Aryaman, Savitṛ, Tvastṛ, the Wind, Indra-Agni, Mitra, Indra, Nirṛti, Water, Viśve-devas, Brahman, Viṣṇu, Vāsu, Varuṇa, Ajaikapāt, Ahir-budhnya, and Pūṣan respectively.

त्रोष्पत्तराणि तेष्वो रोहिण्यश्च ध्रुवाणि तैः कुर्यात् ।

अभिषेकशान्तिरुत्तराग्रधर्मबीजध्रुवारम्भान् ॥ ६ ॥

Among these 28 constellations the four viz. the three Uttarās and Rohiṇi are called *Dhruva* or Fixed. Ceremonies, expiatory rituals, planting of trees, laying the foundation of towns, commencement of meritorious deeds, sowing seeds and other permanent things should be undertaken when the Moon passes through these asterisms.

[Vide पराग—

चत्वारो हि ननुष्पाः ध्रुवो मृदुर्दक्षिणस्तथा शिप्रः ।

उग्राणि पञ्च पञ्च च चराणि साधारणे द्वे च ॥

चत्वारि खलु नक्षत्रेषु ध्रुवाणि भवन्ति । प्राजापत्यं त्रीष्पत्तराणि । तेषु पुरनगरग्राम-कान्तोपवनभवनादि । वेदान्तकुरुमुगबीजध्रुवपनस्त्रिनिधितिधानकृषिधनयोग्यमित्रारम्भान्-णस्तपनात्कूरुणस्त्युद्धहनचरणाभिषेकमनुपतिनायकमभिषेकमन्त्रेज्याकृतनियमापुष्यपोष्टि-कशान्तिकघान्यन्यन्यानि स्थिराणि कारयेत् । ऋणघनप्रयोगपथगमनमद्यैरक्षीराणि च वजेयेत् ।

मूलशिवशक्रमृजगाधिपति लोहणानि तेषु सिध्यन्ति ।

अभिघातमन्त्रवेतालबन्धधर्मदेवसम्बन्धाः ॥ ७ ॥

The following asterisms are called *Tikṣṇa* (Dāruṇa—dreadful): Mūla, Ārdra, Jyēṣṭhā and Āśleṣā. These are good for success in attacks, incantations, raising of goblins, imprisonment of others, murders, separation of friends and alliance with kings and the like.

[Vide पराग—

चत्वारि नक्षत्रेषु दारुणानि भवन्ति । आर्द्राश्लेषा ज्येष्ठा मूलमित्येतेष्वरिनेगरस्कन्धावा-रावरोघनमय मरेन्द्राभिघातयुद्धकलहकूटसाहसोपधानभेदवन्धनविवादक्षीरानुत्तयापथकि-तवच्छलनपणयन्त्राश्रयहृणकरणदण्डनाभिचारमदविशोगमधमृत्पतिग्रहचतुष्पदमनभटनि-योगान् । विशेषतो मूले मूलकर्म । रुद्रक्षेप्ते पीडनवपनघान्यतरंकुसुमबीजवेशमप्रवेशस्थिर-निधिनियोगाञ्च कारयेत् । सर्वेषु च सर्वे दारुणं कर्म ॥]

उग्राणि पूर्वचरणीविन्याप्युत्सादनाशशाठ्येषु ।

येज्यानि बन्धविषदहनशस्त्रघातादिषु च सिद्ध्यन्ति ॥ ८ ॥

The following five asterisms are termed *Ugra* or *Fierce*:—the three *Pūrvas* (*Pūrvaphalgunī*, *Pūrvāṣādhā* and *Pūrvābhadrāpadā*); *Bharaṇī* and *Māghā*. They are to be used with success in ruining enemies, destruction, deceit, imprisoning, poisoning, arson, striking with weapons and murders and the like.

[Vide पराशर—

पञ्च नक्षत्रेषु पाणि भवन्ति । मघा भरणी त्रीणि पूर्वाणीति । एषु भटपौरगुल्मपुरुषदूत-
कारशौल्क्यशाठिकक्षुद्राणां स्थापयेत् । तथा निभूतनियमनप्रणिधिराम्रयोगवैरोत्थानकतह-
कोलाहलसम्प्रदाहवन्धनविद्यादान्यग्रव्यहृणान्वधारगमनद्यूताभिसारविलप्रवर्तनयुद्धयोद्धा-
शुद्धग्रहणकरणदर्शनारम्भाणि । तद्वत्प्राग्जनपदपुराभिघातयन्त्रोपकरणदुर्गक्रियाणां
परकिमप्रयोगान् । युद्धराक्षसाभियोगेषु प्रथममरयोऽभिहन्तव्या इत्यादिषु विषप्रयोगा-
ननविसर्गाभिचारं कारयेत् । विशेषतः पित्र्येऽपितृपिण्डसम्प्रदानकौष्ठगारविधिघातकार-
निघातानि । भाग्ये सीमायकस्यावरणानि आप्ये जलवाहपुरासकूपनदीवाहकुल्याखननानि
सर्वेषु । सर्वेषु च ॥

सद्यु हस्ताश्विनपुष्याः पथमरतिज्ञानभूषणकलासु ।

शिलवीषधदानादिषु सिद्धिकराणि प्रविष्टानि ॥ ६ ॥

The asterisms *Hasta*, *Āśvinī*, and *Puṣya* (*Abhijit* too) are term-
ed *Kṣīra* or *Swift*. They are beneficial in trade, sensual sports,
education, decorations (or making ornaments), fine arts, skilled
labour (like carpentry, smithy etc.), medical treatment, journey
and the like (taking or giving loan etc).

[Vide पराशर—

चत्वारि नक्षत्राणि क्षिप्राणि भवन्ति । हस्तः पुष्योऽभिजिद्विनमित्येतेषु विविधपण्य-
विक्रयघनप्रयोगयोऽप्यश्वतराकरभदमनस्कन्धावारजलसायनिर्माणदूतचरसम्प्रेषणाश्व-
मन्त्रयजनयाजनाध्ययनाध्यापनशिलापान्मध्वजपताकातपत्रपालचयनगमसूचद्वयस्नपनगज-
ग्रहणारोहणभेषजवरक्षोपगदगदीपघ्नग्रहणघातानि सर्वेष्वेव चात्र क्षिप्राणि कर्माणि
कारयेत् ॥

मृदुवर्गोऽनूराधाचित्राषीष्णेन्दवानि मित्रार्थे ।

सुरतविधिवस्त्रभूषणमङ्गलसंगीतेषु च हितानि ॥ १० ॥

The four asterisms, *Anurādhā*, *Citrā*, *Revatī* and *Mṛgaśīras*,
are known to belong to the class of *Mṛdu* or *Tender* ones. They are
used with advantage in making friends, sexual union, use of gar-
ments and ornaments, performance of auspicious ceremonies (like
marriage, *Upasāyāṇa* and *Cūdākarāṇa*) and singing.

Vide पराशर—

चत्वारि नक्षत्रेषु मृदूनि भवन्ति । मृगशिराचित्रानूराधा रेवतीत्येते मृदुपनचूडा-
करणगोदानादिव्रतनियमजप्यन्वस्त्वप्यनवहनवपनविष्मापनकौतुकमङ्गलवस्त्रवाहनाध्ययना-
ध्यापनकन्यावरणपरिग्रहणघनप्रयोगान् गुरुवेष्टाणां वाद्यगीतनृत्ताभिनयानापहास्योद्या-
नहर्षपरिवर्धनान्धारमेत । मणिरजतालकुसुमाभ्वरधारणकरणसङ्ग्रहणविषयशिल्पप्रयोग-
ज्ञानप्रयोगमुहूर्तसम्बन्धिव्यान्ववसम्बन्धान्यायुष्यपोष्टिपाथमार्थकामयुक्तानि सर्वेष्वेव चात्र
नयनाञ्जनसीमायविचित्रचित्तानि विशेषतः सर्वेषु कर्माणि मृदूनि कर्माणि कारयेत् ॥

हीतभुजं सविशालं मृदुतीक्ष्णं तद्विभक्तिकारि ।

श्वणद्वयमादित्पानिले च चरकर्मणि हितानि ॥ ११ ॥

The two asterisms *Kṛtikā* and *Viśākhā* are known as *Mṛdu-
tīkṣṇa* or *Tender-Dreadful* (or *Sādhāraṇa*) and yield mixed results. The
five asterisms *Śravaṇa*, *Dhanīṣṭhā*, *Śatabhiṣak*, *Punarvasu* and *Śvātī*
are termed *Carā* or *Temporary* and are beneficial for ephemeral
things.

[Vide पराशर—

द्वे नक्षत्रे साधारणे भवतः । कृतिका विशाखेति । तयोर्मृदूनि दाढ्यानि कर्माणि कुर्यात् ।
छातृत्वादानावर्तनभाषायागरविषयिष्योपकरणानि । यज्ञोद्दिष्टहोतापतेक्षुघृतविपाचनं
यूपशोत्तमंशुगच्छलनवमनाम्भारमेत । तवंप्रहरणानि कारयेत् ग्रामशिविरपुरप्रजननगर-
व्युत्पन्नवन्धम् । विशाखायां विशेषेणेशुबुधबीजलताकुसुमानि वापयेत् ॥

पञ्च नक्षत्राणि चराणि भवन्ति—स्वातिः पुनर्वसुः श्वणं धनिष्ठा शतभिषगिति ।
एतेषु कुञ्जरमृगगहिपतुरगखरकरशगदां समवहन्तानि । विशेषेण पुनर्वसो पुनर्भूषणं
विटकरणम् । वारुणे मुरालचमन्थानसरःसरित्सेत्वोपधविधानानि । सर्वेषु विशेषेण सर्व
चरकर्म कुर्यात् ॥

Here the commentator shows his knowledge of Pāṇini's gram-
mar by quoting two Sūtras viz. IV.3-120 and VII.2.117 to explain
the formation of हीतपृथक्.

हस्तद्वयं मृगशिराः श्वणद्वयं च

पूवासिधशशुचिभानि पुनर्वसुश्च ।

भीरे तु कर्मणि हितान्युदये क्षणे वा

युक्तानि चोदुपतिना शुभतारया च ॥ १२ ॥

The asterisms recommended for shave are *Hasta*, *Citrā*, *Śvātī*,
Mṛgaśīras, *Śravaṇa*, *Dhanīṣṭhā*, *Śatabhiṣak*, *Revatī*, *Āśvinī*, *Jyesthā*,
Punarvasu and *Puṣya*. It is to be had when these asterisms rise,
or when the *Muhūrtas* bearing the names of the deities presiding

over the asterisms are current, when the Moon is auspicious i.e. passing through the 1st, 3rd, 6th, 7th, 10th or 11th with respect to the Janma-rāśi (sign occupied by the natal Moon) and when the asterism is favourable to the person concerned i.e. the 2nd, 4th, 6th or 8th from his natal one.

[There are five conditions mentioned here, viz. the asterism ruling the day, the ascendant, the Muhūrta, Candrānukūlya and Tārānukūlya. Of these four are essential, the second and third being interchangeable. If one cannot get the proper Muhūrta, one can have any of these stars on the ascendant. For example Aśvini is one of the stars permitted for shave. Now Aśvini will be on the ascendant when 13°-20' of Aries rise. To get at an appropriate Muhūrta proceed thus: There are 15 Muhūrtas in the daytime and an equal number in the night. Each Muhūrta has a name, as shown in the verse quoted below. If this name and that of the deity owning an asterism are the same or synonymous, the Muhūrta is beneficial. The deity of Hasta is Sūrya and the third Muhūrta of the day is called Mitra meaning the Sun. So one can opt for this Muhūrta. For the names of the Muhūrtas refer to *Varā*—

Of in the notes the verse निवृत्त्य...under XLIII. 12 *supra* with the difference in the reading viz कश्चिदिति there, and इदमिति here. The source was not mentioned there. This and the following verse are in वृहत्तिलका metre.]

न स्नातमात्रगमनोन्मुखभूयिताना-

मभ्यक्तभृत्तरणफालनिरासनाभाम् ।

स्तव्यरतिशानिकुजाकंतिषो ध रित्ते

क्षीरं हितं न नवमेर्द्धं न चापि विष्टयाम् ॥ १३ ॥

It is not advisable to have a shave soon after bath, just before starting on a journey, after decorating oneself, anointing oneself with oil for bath, eating food, at the time of war, without a seat, at a twilight (morning or evening), at night, on Saturdays, Tuesdays and Sundays, in Riktā lunar days (i.e. 4th, 9th, 14th), on a day that is 9th from that of the previous shave, and in the Viṣṭi Karana.

[There is a grammatical error in 'रित्ते तिष्ठे'. In the last line in the place of न नवमेर्द्धं there is the reading, न च नवेर्द्धं, which is interpreted as 'not on the 1st, day of the fortnight'. Some explain the term नवेर्द्धं thus: 'Though the ninth lunar day has been already debarréd owing to its being a Riktā Tithi, its re-statement is intended to show its complete rejection, while the 4th and 14th are not so bad'. The

commentator rejects these explanations and accepts only the one given above. See what व्यासमहर्षि says:

चतुर्थी चैव षष्ठी च द्रष्टव्यं च चतुर्दशीम् ।

तथा पञ्चदशी चैव ब्रह्मचारी भवेत्सदा ॥

अमश्रुकर्मशिरोऽभ्यङ्गमञ्जनं दन्तधावनम् ।

पर्वस्वेतानि यः कुर्यात्स्नानोऽस्तत्र न तिष्ठति ॥

Vide तन्वान्तराक्षम् —

क्षीरं न निशि न भृक्ते न पक्षसन्धौ न जन्मनक्षत्रे ।

न प्रसवोपवासं न देवपितृवर्ययोरन्तः ॥

Vide पराक्षर—

प्रतिपत्त्यष्टमोविवाहक्षेत्रागववास्तुबीजवपनमित्रघनसङ्ग्रहाभिषेकसत्रादिस्थिरमिष्ट-
मनिष्टमध्वाध्यापनमाध्ययनं कुर्यात्कर्मति ॥

मन्त्रायामशुभे कन्दे विष्टयां गोमर्दिनोदये ।

क्षुरकं कृतं विष्टादनायुष्यकरं नृणाम् ॥

The following verses are quoted by Ujjala with the statement, आचार्येण प्रदेशान्तरेण प्रदर्शितम्—

राजः कार्यं पञ्चमे पञ्चमेर्द्धं क्षीरार्धं वा पश्यतु तस्योदये तु ।

त्यक्ता तारा सप्तमी च त्रिपूर्वा यात्राकाले नैव कार्यं न भुञ्जे ॥

मासादूर्ध्वमनायुष्यसप्तः पक्षात्त सम्पदः ।

पञ्चमे पञ्चमे वापि राजः क्षीरं प्रशस्यते ॥

These verses are taken from the योगशास्त्रा, according to I.A.B.

He adds: तथा च वैदिकः पठयते—

'पञ्चमकं दशमकं वा प्रत्यायुष्यम्' आयुष्यं क्षीरपर्यायः प्रति प्रति आयुष्यं प्रत्यायुष्यम् ।
पञ्चमे पञ्चमे दिवसे कर्तव्यम् । क्षीरदिवसात् पञ्चमे दिवसे यदि क्षीरं न कृतं
ततस्तस्मात्प्रथमदिवसाद् दशमे दिवसे क्षीरं कर्तव्यम् । न नवमदिवसे । अस्मि-
न्नेवार्थे स्पष्टतरः श्लोकः—

क्षीरं राजः सदा श्रम्य पञ्चमे पञ्चमे दिने ।

क्षीराह्रास्रवमे त्वह्नि नेष्टमात्ययिकेऽपि ॥

He quotes the following verse, possibly from the योगशास्त्रा, as he says तन्वान्तर, to prove that the 9th day after arrival is forbidden for departure:

दिग्मात्रवमे त्वह्नि प्रवेशं चात्र वर्जयेत् ।

शुभनक्षत्रयोमेऽपि प्रवेशाह्वापि निर्गमम् ॥

नृपाक्षया ब्राह्मणसम्पत्ते च विवाहकाले मृतसूतके च ।
बद्धस्य मोक्षे ऋतुदोषाणां सर्वेषु शस्त्रं क्षुरकर्म भेषु ॥ १४ ॥

Shaving is approved under all asterisms, if there is a royal command, advice of Brāhmaṇas, the occasion of a marriage, pollution caused by death, release from prison, and consecration for a sacrifice.

[This verse is in उज्ज्वलि metre, while verse 16 is in इन्द्रवज्रा.]

हस्तो मूलं अश्विना पुनर्वसुर्गणिरस्तया पुष्यः ।
पुष्यजिज्ञेतेषु कार्येष्वेतेषां शुभानि धिष्ण्यानि ॥ १५ ॥

The asterisms Hasta, Mūla, Śravana, Punarvasu, Mṛgaśīrṣa and Puṣya are auspicious for all masculine sacraments or works.

['Marriage' is a masculine sacrament, but Punarvasu is not one of the prescribed stars for that. This verse is not found in some editions. Hence it may be an interpolation, since Utpala's commentary is not found. Moreover the same idea is repeated in the next verse.]

सावित्रपौष्णानिलमंदतिथ्यस्याहुं तथा चोदुगणाधिपसं ।
संस्कारदीक्षाघतमेष्टनावि कुर्याद्गुरी शुक्रशुभेभ्युत्तरे ॥ १६ ॥

Sacraments (like the naming ritual), consecrations (for sacrifices), vows, upanayana (initiation of a twice-born boy into religious studentship) and such other things (like the tonsure ceremony) should be performed on a Thursday, Friday, Wednesday or Monday, when the Moon is in conjunction with Hasta, Revatī, Svāti, Anurādhā, Puṣya Citrā or Mṛgaśīrṣa.

[Bhaṭṭotpala comes to our help in explaining गुरी etc. Otherwise it should mean—'When Jupiter is conjoined with Venus, Mercury or the Moon'.

शुद्धर्वाशकेन्द्रनक्षत्रगृहैः पार्षस्त्रिवट्टायन-
तन्त्रे केन्द्रगतेऽथवा सुरगुरी देव्येन्द्रपूज्येऽपि वा ।
सर्धारम्भफलप्रसिद्धिदये राशौ च कर्तुः शुभे
संप्राम्यस्थिरभोवये च भवनं कार्यं प्रवेशोऽपि वा ॥ १७ ॥

All undertakings will be crowned with success, if the 12th, 8th and the Kendra houses (i.e. 4th 7th and 10th, as well as the elected ascendant) are uncontaminated (i.e. not occupied by malefics), the malefics occupy the 3rd, 6th or the 11th house (from the

Lagna), and Jupiter or Venus, the ascendant or any other Kendra. A house should be constructed or entered when the rising Sign and the one occupied by the Moon are favourable to the owner (i.e. when they do not happen to be the 12th or 8th from his natal ascendant and Moon) and when the ascendant happens to be a rural and fixed sign.

[The rural signs are Aries, Taurus, Gemini, Virgo, Libra, Sagittarius and Aquarius. Of these only two viz. Taurus and Aquarius, are fixed signs. But Aquarius is not good as the ascendant.

Vide चरनेश्वर—

अग्नेषु जीवैन्दवमार्गेषु पश्यत्यु चैतेषु गृहसंभ्रमम् ।
राशावयो वा विचरे गृहस्थे गृहाणयोर्वा भृगुनन्दनेश्वरः ॥
जलराशये वा गृहमागतेऽपि गृहे स्वनायाश्रितलक्षिते वा ।
चन्द्रे शुभस्थे च शुभानि विन्द्याद् वास्तुप्रवेशादिति वेशमानि ॥

[The metre is शतपृथिवीरिति.]

तिथिकमगुणाध्यायः ॥ २६ ॥

Chapter XCIX—Functions and Properties of Lunar Days

कमलजयिघातहरिपमशाङ्कपङ्कजवत्सुभुजगाः ।

प्रमेशसवितृमन्मथकलयो विरहे च तिथिपतयः ॥ १ ॥

पितरोऽमावास्यायां सञ्ज्ञासवराश्च तैः क्रियाः कार्याः ।

नन्दा भद्रा विजया रिक्ता पूर्णा च तस्मिन्निध्याः ॥ २ ॥

पत्न्याय नक्षत्रे सङ्घट्यासु तिथिषु तत्कार्यम् ।

करणमूर्तलक्षणि तत् सिद्धिकरं देवतासवराश्च ॥ ३ ॥

The lords of the lunar days are in their order: (1) Brahman, (2) Vidhāt, (3) Viṣṇu, (4) Yama, (5) the Moon, (6) Subrahmanya (Kārtikeya), (7) Indra, (8) the Vasus, (9) Serpent, (10) Dharma, (11) Rudra, (12) Āditya (the Sun), (13) Manmatha (Cupid), (14) Kali and (15) Viśve-devas; those of the New Moon are the *Manes*. Functions appropriate to the presiding deities must be performed on their respective Tithis. These are further divided into five classes of three days each: 1, 6 and 11. *Nandas*; 2, 7 and 12-*Bhadrās*; 3, 8 and 13-*Jayas*; 4, 9 and 14-*Riktās*; and 5, 10 and 15 *Pūrnas*. Works that are prescribed for the several asterisms should be done on the lunar days that are owned by the same deities. In the same manner, they should be done with reference to the Karapas and Muhūrtas by the identity of the presiding deities for ensuring success.

[Since Brahman presides over the first lunar day, all Brahminic ceremonies such as marriage may be performed that day; on the second, laying of foundations for houses etc.; on the 3rd tonsure etc.; on the 4th, things for harming enemies etc. may be undertaken; on the 5th, emetics, tonics etc. may be taken; on the 6th, getting new friends coronation etc. may be done; on the 7th, construction of vehicles, journeys etc.; on the 8th, taking up of arms, fortification etc.; on the 9th, ruining and killing enemies; on the 10th, meritorious deeds, worship of Brāhmanas, etc.; on the 11th, things that are permanent, ephemeral, and tender; on the 12th, installation of the

sacred fire, etc.; on the 13th, forming friendship, enjoyment of sensual pleasures etc.; on the 14th, administration of poison, mercury, etc.; on the 15th, propitiation of the *Manes*, etc. In the following extract sage पराशर gives separate names for all the 15 Tithis and the rituals to be performed:

तिथयस्तु नन्दा भद्रा जया रिक्ता पूर्णा सासा मित्रा महाबलोपसेना सुधन्वा सुनन्दा यमा जयोऽप्रा सिद्धिरिति । तामु कर्माणि प्रतिपत्यष्टधोविवाहसेनासववास्तुबीजवपनमित्र-धनसङ्ग्रहाभिषेकसवादि स्थिरमिष्टमनिष्टमध्वाध्यापननध्ययनं क्षुरकर्मैति । द्वितीयासप्त-मीत्रयोदजीषु पत्युद्देहनभवनशयनशकटयानक्रियाध्वगमनाम्बरालङ्कारधारणमित्पथैवत्य-स्वस्त्ययनपीष्टकथतायुष्याणि । विशेषतो मित्रायां मित्रकर्मनुपतिशासनसन्धानानि । तृतीयायां बलकरणदम्नानि । प्रतिपदि द्वितीयायां वतुर्ध्वमपि विपमथनदम्नवन्धनानि चारुभेदवचाराभियोगाग्निविपसम्प्रयोगक्रियोप्रोपसेनयोश्च । पञ्चमीदशम्येकोदशीषु भवन-प्रयनस्वस्त्ययनपीष्टकथसुभगाध्वगमनकेदारव्यवहारसूपयकन्यावरणोद्देहनस्थिरचरसौ-म्यमृतकर्मणि । एकादश्यां स्त्रीभृत्यनिग्रहा विशेषेण । अष्टम्यां बलोपकरणदर्शनायुध-ग्रहणदुर्गोपकरणवारणपरिचयमिच्छननकेदारव्यवहारसूपयकन्यावरणोद्देहनस्थिरचरसौम्य-गुप्तिकरणानि । द्वादश्यां स्थिरचरकर्मन्याधानपशोपनयननिधिनिधानपाणिग्रहणानि । पञ्चदश्यां पितृपुत्रदेवयोगैश्वर्यलुपकासेष्टिक्रियाः प्रशस्यन्ते । अपि च ब्रह्माभरमन्त्रि-जनादेनयमसोकुमारमुनिवसुपिशाचीधर्मैकद्वारविकामरूपितरस्तिविदेवाः ॥

Since Rohini star and Pratipad (1 lunar day) are presided over by Brahman, all the works that are allowed under the star can be performed on the Tithi too. Similarly, it is with regard to the star Abhijit and the second lunar day; Śravana and the 3rd day; Bharanī and the 4th; Mṛgaśīra and the 5th; Kṛtikā and the 6th; Jyeshthā and the 7th; Māsa and the 12th; Pūrvaṣāḍhā and the 13th; Āśleṣā and the 14th, Uttarāṣāḍhā and the 15th; and Māghā and the New Moon. Vide *Garga*:—

नन्दा प्रतिपदित्युक्ता प्रणस्ता ध्रुवकर्मसु ।
ज्ञानस्य च समारम्भे प्रवासे च विगहिता ॥
वाद्यादत्र तपः कुर्यात् पुष्टिसौभाग्यमेव च ।
जन्म चातोत्तमं विन्ध्यस्त्वयम्भूदेवता धतः ॥
भद्रेत्युक्ता द्वितीया ॥ शिल्पिव्यायामिनां हिता ।
आरम्भे शेषजानां च प्रवासे च प्रवासिताम् ॥
श्रावाहांसच विवाहांसच वास्तुशेखरगृहाणि च ।
पुष्टिकर्मकरश्रेष्ठा देवता च बृहस्पतिः ॥
वलेत्युक्ता तृतीया तु बलसम्पत्च कारयेत् ।
गोश्वकुञ्जरभृत्यानां दम्नं मानसानि च ॥

कुर्यादसकर्मणि वीजान्यपि न वापयेत् ।
 दलकर्मरमेतेव विष्णुं विन्द्याच्च देवताम् ॥
 रिक्ता प्रोक्ता चतुर्थी च सूत्रकर्म प्रयोजयेत् ।
 शीघ्रं दाशं कुर्यात् कूटपाशं समारभेत् ॥
 शत्रु सम्मारणं कुर्यादभिधाताथपाणि च ।
 ध्रुवसेनावधं कुर्याद्यमं विन्द्याच्च देवताम् ॥
 पूर्णा च पञ्चमी प्राक्ता प्रणम्या ध्रुवकर्मणि ।
 नवाग्रप्रयणानां च शयनासनवेष्टनानाम् ॥
 जन्मक्षेत्रविभूषार्थं व्यवहारोपधमिया ।
 प्रणान्तं पीष्टिकं कर्म सोमं विन्द्याच्च देवताम् ॥
 पष्ठी मासा तिथिर्नाम प्रणम्या ध्रुवकर्मसु ।
 क्षेत्रारम्भं गृहं कुर्याद् देवतायतनानि च ॥
 नारयेत् सङ्क्रमद्वारभोगुराद्यालयाणि च ।
 आधानं च न कर्तव्यं गुम्फारण्याय देवताम् ॥
 सप्तमी मितनामा तु मितकार्याध्रुवाणि च ।
 कुर्याद्वाहो ध्वजं छत्रभाजनं जपनानि च ॥
 रत्नानि मणिगुक्तादिवस्त्राण्याभरणानि च ।
 नारयेद् भूषणाद्यांश्च देवाः सप्तर्षयस्तथा ॥
 महायन्त्राष्टमी चैव कुर्याद् शालनिर्दशनम् ॥
 अधिकारान् प्रयुञ्जीत यन्त्राकारधनं च ॥
 कुर्याच्च नगरे गुप्तिं सुरङ्गान् परिखास्तथा ।
 हस्तपञ्चमि च प्रयुञ्जीत वसथपञ्चाव देवताम् ॥
 उपसेना तु नवमी कन्धने च ध्वजधने ।
 अमित्रदमनार्थं च हिला शत्रुवधाय च ॥
 ध्रुवानं च न गच्छेत प्रोप्यं न प्रविशेद् गृहम् ।
 संहरेत् विपद्दीनि फट्पाणी चात्र देवताम् ।
 सुधन्वा दशमीं प्राह ध्रुवं विन्द्याद्यमस्करम् ।
 कूपान् खनेष्वदीपचैव कूपं पुष्करणीयुतम् ॥
 आशामान् नगरीश्चैव क्षेत्राणि च गृहाणि च ।
 पुष्पशालां समां कुर्याद्विमं विन्द्याच्च देवताम् ॥
 सुतर्द्धकादशीमाह ध्रुवं विन्द्यान्महानमम् ।
 निवेशनगरासयज्ञविप्रशस्त्रास्तथा ॥
 स्त्रीषु चोषं प्रकृते दसकर्मकरे च ।
 गृहार्थं न प्रयुञ्जीत कामजन्त्रश्च देवता ॥

द्वादशीं तु यमांमाह ध्रुवं विन्द्याद्यमस्करम् ।
 मङ्गल्यान्यत्र कुर्वीत चूडोपनयनानि च ॥
 कोष्ठागाराणि कुर्वीत निधानं च निघ्रापयेत् ।
 कृष्णं चात्र न गृहणीयादादित्यश्चात्र देवता ॥
 जया त्रयोदशीमाह कर्तव्यं कर्म शोभनम् ।
 वस्त्रमात्यमलङ्कारविप्रश्याभरणानि च ॥
 सोभाग्यकरणं स्त्रीणां कन्यावरणमेव च ।
 मुण्डनं युगमवसनं बामं विन्द्याच्च देवताम् ॥
 उषां चतुर्दशीं विन्द्याद्वाश्यान्यत्र कारयेत् ।
 बन्धनं रोधनं चैव घातनं च विशेषतः ॥
 पूर्वाभिहननं चैव दारुणं वधघातनम् ।
 ग्रामसेनावधं कुर्याद् विन्द्याद्बुधोऽत्र दैवताम् ॥
 अमावस्या तु सिद्धार्था पितृपञ्चोऽत्र गम्यते ।
 देवकार्याणि कुर्वीत गोकुलं तु निवेशयेत् ॥
 पुरोहिताय वरुणं कुर्याद् यज्ञक्रियां तथा ।
 बलिं चैवापहारांश्च धितरय्यात्र देवता ॥
 कन्याणी पीर्णमासी तु देवकर्माधिकारिणी ।
 विप्रकार्कशिनिकार्यं च नवा घोषे निवेशयेत् ॥
 राज्ञः पुरोहितं कुर्याद् यज्ञानि विधिधानि च ।
 शुभं कर्म च कर्तव्यं सोमं विन्द्याच्च देवताम् ॥

As asterisms and lunar days are treated on a par with each other on account of their common rulership, even so are the lunar mansions and the Karas: Jyesthā and Bava Karas; Rohiṇī and Bālava; Anurādhā and Kaulava; Uttaraphalgunī and Taitilā; Jyesthā and Jara; Śravaṇa and Vanij; Bharaṇī and Viṣṇi; Āśleṣā and Śakuni; Rohiṇī and Catuspād; Āśleṣā and Nāga; Svāti and Kihstugghna.

[Vide परात्तर—

शकुनी शकुनिग्रहणग्रहरणभृत्ययोर्द्वयुद्धाभिकरणक्रियाः सर्वमुषं कुर्यात् । चतुष्पदे नृपति-
 विजयाभिषेकपितृदेवधर्मक्रियाचतुष्पददानानि । नर्यो मलितोपकरणावेशनप्रवेशागदगदीपध-
 धारणानि । किस्तुब्धे सुरगुरुतीर्थव्रतदोक्षाभिगमनस्नपनानि । सर्वे मणिकर्मकरजतालङ्कार-
 वास्तुक्रियाभिप्रवाणासवकुमुमगन्धाधिकारानि । शालवे व्रतोपवासनिमयसत्ययज्ञद्विजगुरु-
 सेवनानि । वीजवे पुरस्त्रलेख्यगन्धगन्धर्वपितृदेवधर्मक्रियाः । तैत्तिले निष्कर्मसाहस्युत-
 युद्धाभिषेकमङ्गलव्रतदोक्षाग्रहप्रवेशाः । गरे दाहदानवनाशिकारिकोपभोगा वैवाहिका-
 दिकरणानि । वर्षिजि वर्षिकप्रयोगाध्ययनजित्पमस्वधार्थाभिवादावलबलिकर्मविधिभिर्य-
 थवारभ्यन्ते क्रिया कानिच । विष्टेषां न किमपि समूढिमिति बीजमिव यथोपरप्राप्तम् ॥

The pairs of asterisms and Muhūrtas having common rulers are the following:—Ārdra and Śiva; Āśleṣā and Bhujaga; Anurādhā and Mitra; Maghā and Piṭṛ; Dhanīṣṭhā and Vasu; Pūrvāṣāḍhā and Jala; Uttarāṣāḍhā and Viśva; Abhijit and Virāñci; Rohiṇī and Brahman; Viśākhā and Indrāgni; Mūla and Naisṛta; Śatabhiṣaj and Vāruṇa; Uttaraphalgunī and Aryamaṇ; P. Phalgunī and Bhāgya; P. Bhādra and Ajaikapāda; U. Bhādra and Ahirbudhnyā; Revatī and Pūṣan; Āśvinī and Dasra; Bharanī and Antaka (Yama); Kṛttikā and Āgneya; Mṛgaśīras and Indu; Punarvasu and Aditi; Puṣya and Guru; Śravana and Hari; Hasta and Ravi; Citrā and Tvaṣṭr; and Svāti and Anila.

Vide the following:—

नक्षत्रतत्त्वानां परिधातादीश्वरैः समं चित्स्थम् ।

कलमपि तदेव दृष्टं भगविपराणरण्योक्तैः ॥

अहोरात्रं च सम्पूर्णं चन्द्रनक्षत्रमोजितम् ।

तद्विधमनुवृत्तौ च समकर्मगुणाः स्मृताः ॥

Cf. पञ्चम -

रौद्रमितमं ससाधनसारभटात्मसहस्रयुग्मदेवाभिजिहोहिणीन्द्रबलजयपितृव्यामयवरुणैश्च-
तान्मेययाम्यगन्धर्वैरुपपदराक्षसेन्द्रान्नेयप्राजापत्याप्यनेन्द्रब्रह्मगुरुसावित्र्यर्वणवपुष्णाः ।
तेषां यस्मान्मद्वतगदाद्यं तद्विधमनुवृत्तौ कर्मणिारभेत । विशेषोपदेशमुपदेश्या (ध्या ?) नः—
तत्र श्वेतर्षात्तमहोहिणीयु रौहिणीव सर्वसाधनम् ॥ इष्टियतस्तान्नाध्ययननि । सारभटे
अभिचारवधवादान् । अभिजिति सर्वकर्माणि । बले सुपतिबलसमारम्भाः । जयेऽन्नप्रमाणम् ।
गन्धर्वै रान्धर्वैरतिविवाहाः । इवानुपदेशमपेक्षमुपणयङ्गत्वानि । सन्ध्योस्तु पूर्वोऽग्निदेवता
पश्चिमा रौद्री तयोर्न किञ्चिन्तत्कर्मोत्तमो गान्धर्व नियमात् प्रयत्नमुपतिष्ठन्नोपासीत ।
पश्चिमया विधेयतत्त्वान्मोम प्रविशन्नाग्नीयात्र मधुनमभिरुञ्जेत् ॥

The reader may note here that some of the names of the Muhūrtas in Parāśara's list are different from those given by our author. The words Paścimā and Agnī in Parāśara's text may better be taken in the sense of the evening and morning Sandhyā respectively. (See the table giving details of asterisms, Tithis, Karapas, Muhūrtas and the rituals or undertakings prescribed under them.)]

करणगुणाध्यायः ॥ १०० ॥

Chapter C—Qualities of the Karapas

अथवासवकीलवर्ततिलाख्यगरवणिजविष्टसंज्ञानाम् ।

पतयः स्युरिन्द्रकमजमित्रार्पममृथियः सयमाः ॥ १ ॥

The lords of the seven movable Karapas, viz. Bava, Bālava, Kaulava, Taitila, Gara, Vapīja and Viṣṭi, are Indra, Brahman, Mitra, Aryamaṇ, Bhū (Earth), Śrī (Goddess of Wealth) and Yama (Death) respectively.

कृष्णचतुर्वर्ष्याद् भ्रुवाणि शकुनिरचतुष्टयं नगम् ।

किंस्तुघ्नमिति च तेषां कलिद्वयकणिमांसाः पतयः ॥ २ ॥

The fixed or Dhruva Karapas, viz. Śakuni, Clatuspada, Nāga and Kīnastughna, begin from the latter half of the 14th day of the dark fortnight and are presided over by Kali, Vṛṣa, Phaṇin (Serpent) and Māruta (Wind) respectively.

[The fixed Karapas appear only once in a lunar month. A Karapa is equal to half a Tithi. So there must be 60 Karapas in a month. But the fixed ones are assigned to the latter half of the dark 14th day, the two halves of the new moon and the first half of the first lunar day of the bright fortnight. Hence 56 Karapas remain to be filled with the 7 Karapas repeated 8 times. Bava prevails in the latter half of the bright Pratipad; Bālava and Kaulava in the two halves of the second; Taitila and Gara in the two parts of the third Tithi; Vapīj and Viṣṭi in those of the fourth. In this manner these seven movable Karapas have to be repeated in both the fortnights, without touching the provinces of the four fixed Karapas.]

कुर्याद्वधे शुभचरस्थिरयोष्टिकानि

धर्मक्रियाद्विजितानि च बालवाख्ये ।

सम्प्रोत्तिमित्रवरणानि च कौलवे स्युः

सोभाग्यसंश्रयगृहाणि च तैतिलाख्ये ॥ ३ ॥

कृषिवीजगृहाश्रयजानि गरे वणिजि भुवकार्यवणिग्यतयः ।

न हि विष्टिकृतं विवधाति शुभं परिषदाविषाविषु सिद्धिकरम् ॥ ४ ॥

One should do in Bava Karapa auspicious, temporary, permanent and things that increase one's health and strength; in Bālava, religious or meritorious acts, and things that are beneficial to Brāhmanas; in Kaulava, things based on love, choosing friends as well as selecting a bride; in Taitila, things leading to popularity, taking shelter, and affairs connected with a house; in Gara, cultivation of lands, sowing seeds and construction of houses and the like; in Vanij, lasting things, trading and association. Nothing done in Viṣṭi leads to beneficial results, but attacking enemies, administering poison and such other things do succeed.

[The metres of the two verses are वसन्ततिवक्रा and तोदक respectively.]

कार्यं योष्टिकमोवधावि शकुनी मूलानि मन्त्रस्तथा

गोकार्याणि चतुष्पदे द्विजवित्नुद्विष्य राज्यानि च ।

नातो ह्यावरवाणानि हरणं दोर्मात्यकर्मण्यतः

किंस्तुध्ने शुभमिष्टिपुष्टिकरणं मङ्गल्यतिद्विक्रियाः ॥ ५ ॥

In Sakuni, tonics, medicines, herbs (roots) and spells become fruitful; in Catuṣpada, things relating to cattle, Brāhmanas, *minnes* and countries (political affairs); in Nāga, things pertaining to immovable objects, cruel acts, taking things by force as well as hateful activities; in Kīṭastaghna, meritorious acts, sacrifices, nutritive things, auspicious ceremonies like marriage and those that promote the above things.

[Vide गण—

आद्यं तु शकुनिर्नाम रात्रौ कुण्ठचतुर्दशी ।

आदानग्रहणे चैवमिष्टमदं पलायनम् ॥

योद्यानां शकुनानां च ग्रहणं पोषणं तथा ।

चिकित्सा चैव युद्धं च सर्वमेतत् प्रणश्यते ॥

तत्तत्तत्तुष्टं नाम कुण्ठपञ्चदशी दिवा ।

चतुष्पदानां सर्वेषां कर्मोत्तमेषु शस्यते ॥

पितृण्यं पूजयेदेव प्रेतकार्यं च कारयेत् ।

नष्टं दृष्टिपथालब्धं ब्रूयादन्नं न संग्रहः ॥

नागं तु करणं रात्रौ कुण्ठपञ्चदशी भवेत् ।

तत्तावमर्दसाध्यानि प्रसह्य हरणानि च ॥

भेदनानि च कर्माणि मूलानि च फलानि च ।

कर्माणि चोदनीयानि सर्वाण्येव प्रकल्पयेत् ॥

अतः परं प्रवक्ष्यामि किंस्तुध्ने करणं ध्रुवम् ।

तत्तु शुक्लप्रतिपदि दिवसे प्रतिपद्यते ॥

तस्मिन् दिव्यानि कार्याणि वैश्वदेवमथानसम् ।

प्राजापत्यं च यत्कर्म सर्वमन्नं प्रयोजयेत् ॥

इत्येतानि निवृत्तानि ध्रुवाणि करणानि च ।

अतः परं प्रवक्ष्यामि वशान्वयानि सप्त वै ॥

बवं च वानयं चैव कौलवं तैत्तिरं तथा ।

गगन्यं वणिजं चैव विष्टिर्ज्ञेया तु सप्तमी ॥

बवे तु ध्रुवकर्माणि क्षिप्राप्यपि च कारयेत् ।

निर्याणे च प्रवेशे च तद्वि सर्वायसाधकम् ॥

वाल्वं ब्राह्मणानां तु सर्वारम्भेषु शस्यते ।

अनारम्भोऽत्र यर्णानां जेषाणामिति निश्चयः ॥

मित्रयुक्तं च यत्कर्म यच्च स्यात् सिद्धिकारणम् ।

स्यावराणि च सर्वाणि कौलवे सम्प्रयोजयेत् ॥

तैत्तिरेन च कर्तव्यं राजद्वारिकमेव यत् ।

मलङ्कारांश्च विविधान् सर्वाधिकारणानि च ॥

गरादिना च कर्तव्यं कर्म भूहसमुद्भयम् ।

कृषिं प्रवेशं वस्त्रनां ग्रहणं क्षौद्रकर्मणाम् ॥

संबन्धार्थानि वणिजि विवादोत्थानि कारयेत् ।

पथ्यचित्रयणं चैव शस्त्रारम्भं च कारयेत् ॥

विष्टिर्महिं करणं येन कर्म न कारयेत् ।

यत्नेनापि कृतं कर्म भवत्यल्पफलोदयम् ॥

The metre is शङ्खुक्षिप्रोदित; so is that of 7 and 8. In the next verse the author gives auspicious planetary positions for boring the ear-lobes.]

शरभे तृतीये च शुभेः समेते पार्ष्विहोने शुभराशिष्वने ।

वेद्यौ च कर्णावभरेण्यलाने पुष्येचुचित्राहरिषीण्ये ॥ ६ ॥

When benefics are posited in the 11th and the 3rd houses, when an auspicious sign (owned by benefic) is rising and is free from malefics, and Jupiter is in the Ascendant, the boring of the ear-lobes may be done, provided the Moon is posited in any one of the following asterisms: Puṣya, Mṛgaśīras, Citrā, Śravaṇa and Revatī.

[The auspicious signs are Taurus, Gemini, Virgo, Libra, Sagittarius, Pisces and Cancer (when the Moon is waning). The metre is इन्द्रवज्र.]

रोहिण्युत्तररेवतीमृगशिरामूलानुराधामघा-

हस्तस्वातिषट् षण्ढतीलिमिथुनेष्वस्तु पाणिग्रहः ।

सप्तारुष्टान्तपवर्गः शुभं कुरुपतायेकादशद्विजिग
कूरस्त्यायपवर्गगतं तु भृगो दष्टे कुजे चाष्टमे ॥ ७ ॥

वम्पयोर्द्विन्वाष्टरागिरहिते चारानुकूले रवौ
चन्द्रे चार्ककुजाकिशुकविपुले मध्येऽप्यवा पापयोः ।
त्यक्त्वा च व्यतिपातवैधृतिदिनं विष्टि च रिक्तां तिथिं
पूराहायनपीवर्षत्रविरहे लग्नांशके मानये ॥ ८ ॥

Marriage may be solemnized in any of the asterisms, Rohiṇī, the three Uttarās, Revatī, Mṛgaśīras, Mūla, Anurādhā, Maghā, Hasta and Svātī, when Gemini, Virgo or Libra is rising, when benefics are posited in houses other than the 7th, 8th, and 12th, when the Moon is in the 2nd, 3rd or 11th house from the ascendant, when the malefics are in the 3rd, 6th, 8th and 11th houses, when Venus is not in the 6th, and Mars not in the 8th. It should also be noted that the natal signs (Janma-rāśis) of the bride and the bride-groom are not 2nd and 12th, 5th and 9th, or 6th and 8th from the elected Moon's sign (i.e. they may be in opposition, 3rd and 11th the same Rāśi, or 4th and 10th), that the Sun for the bride-groom and the Moon for the bride are favourable in their transit, that the Moon is not in conjunction with the Sun, Mars, Saturn or Venus (she may be conjoined with Jupiter or Mercury or both), that she is not hemmed in between malefics, that the day chosen is free from Vyatipāta and Vaidhṛti yoga, Viṣṭi Karana and Rikta Tithi; that the day is presided over by a benefic planet, that the season chosen is the northern solstice, that the month is any one but Caitra and Pausa, (even in the southern solstice the months of Kārtika and Mārgaśīra are acceptable), and that the rising Navāṁśa is owned by a biped sign (Gemini, Virgo or Libra).

[Vide the following:—

हस्तोत्तरास्थातिमघानुराधाप्राजेणपोर्णन्दर्वर्णनेषु ।
उद्वाहसौभाग्यसुखानि कन्या प्राप्नोति श्रेयः सुतमर्तुं शोकम् ॥
कन्यातुलावन्मिथुनेषु साध्वी श्रेयसाध्वी घनवज्रिता च ।
अश्वेषु शेषु द्विपदोऽष्टः कन्यादिलग्नेषु न चान्यथागः ॥
सौम्यान् व्यास्तनिघनेष्वरिषे च शुक्रं
हित्वा स्थितस्विघ्नलाभगतः शशाङ्कः ।
पापास्त्रिपङ्क्तिघ्नलाभगता विवाहे
हित्वाष्टमं क्षितिजमिष्टफलानि दद्युः ॥
त्रिकोणपञ्चाष्टघनम्येषु पापप्रदानं शुभमन्यमेषु ।

गोचरशुद्धाविन्दुं कन्याया यत्नतः शुभं वीक्ष्य ॥
तिग्मकिरणं च पुंसां शोषैरवलैरपि विवाहः ।
नान्यैः समेतः शुभकृच्छशाङ्कः केषाञ्चिद्विष्टो बुधजीवयुक्तः ॥
मध्ये पापग्रहयोः पाणिग्रहणे शशो न सौख्यकरः ।
तस्माद्यत्नाच्चन्दः कन्यायाः सुस्थितो देवः ॥
न वै धृतिदिनं कुर्याद् व्यतीपातयुतेऽहनि ।
रिक्तासु च न कर्तव्यं न विष्टिदिवसे तथा ॥
आग्नेयग्रहवासरेषु कलहः प्रीतिस्तु सत्सूतमा ।
केचित्स्थैर्यमुशन्ति मोरदिवसे चन्द्रे समापत्त्यवाम् ॥
उत्तरां भजमानेन काष्ठं वै सख्यसन्तिता ।
चतुर्णामपि वर्णानां विवाहः श्रेष्ठ उच्यते ॥
सापफलानुवशाया ऐन्द्रसौम्याननास्तथा ।
पक्षेत् पूजिता मासाश्चातुर्वर्ष्येऽपि नित्यतः ॥
एषा सुभगा साध्वी पुत्रिणी घर्मवत्सला ।
घनिनी देवमत्ता च ययासङ्गल्ये प्रकीर्तिता ॥
आपादचैत्रपीपास्त नभस्यः श्रावणस्तथा ।
कुस्तिताः सर्ववर्णानां विवाहेषु मनोपिभिः ॥
आपादे नष्टग्रीवा सु खला सत्तानवजिता ।
वशाष्टे सर्वसामान्या चैते चातुर्त्तमेषुना ॥
पीपे भर्तृविहीना स्यान्महर्षेऽपि च दुर्मगा ।
एवमाश्वयुजोडा तु श्रावणे तु मृतप्रजा ॥
द्विपदवचनं प्राप्तो वीर्यः पुमोऽन्यगृहोदये ।
द्विपदवचनेऽप्यन्याशा भवन्त्यशुभावहाः ॥
विलम्बाः स्वनायेन यद्युद्वाहे न दृश्यते ।
पुविनाशस्ततोऽस्तांशो यद्येवं योषितस्ततः ॥

This chapter is a mere repetition of XVI of the *Bṛhad Jātaka*.

प्रियभूषणः सुकृपः सुभगो बहोऽश्विनोयु मतिमोच ।

कृतनिश्चयसत्यानन्दः सुखितश्च भरणीयु ॥ १ ॥

One born under the asterism *Aśvinī* will be fond of ornaments, lovely in appearance, attractive or liked by all, efficient and intelligent. The asterism *Bharanī* makes one carry out one's determination, truthful, free from ill health, efficient and happy.

[The intellect has got eight functions as enunciated below:—

शुभूपा भक्षणं चैव ग्रहणं धारणं तथा ।

ऊहापोहार्थविज्ञानं तत्त्वज्ञानं च धीगुणाः ॥

Vide *परमर* also:—

विज्ञानवानरोगो भिषक् प्रदासार्थमृत्पवनितेशः ।

दशः क्षितिपतिसेवी जातः स्यादाश्विने गुरः ॥

धीरः क्रूरोऽनुतवाक् परवित्तहरो नरत्त्वपलनुद्धिः ।

बहुशत्रुपुत्रभूषो याम्ये प्रियमांसमद्यश्च ॥

Thus, we see that the effects of both *Aśvinī* and *Bharanī* are quite good according to our author; but, according to *Parāśara*, *Bharanī* makes one cruel, untruthful, sickle-minded, a thief etc.]

बहुभुक्परदाररतस्तेजस्यो कृत्तिकासु विद्यमानः ।

रोहिण्यां सत्यरात्रिः प्रियंवदः स्थिरमतिः सुकृपश्च ॥ २ ॥

Birth under the asterism *Kṛttikā* makes one a glutton, addicted to others' wives, brilliant and famous. The person born under *Rohinī* will be truthful, pure, sweet-tongued, with a steady mind, and lovely in appearance.

[Sage *परमर* gives a good certificate in the following verse to one born under *Kṛttikā*. The effects of *Rohinī* are a little better here:

धर्ममतिर्वद्वितः स्वाध्यायाभिजनरूपसम्पन्नः ।

अकृपणमतिः शशिपुते जातः स्यादग्निदैवत्ये ॥

मुतधनपशुमान् विद्वान् दाता धीरोऽल्पवाक् स्थिरमतिश्च ।

वृषभगतिस्तेजस्यो प्राजापत्ये नरो जातः ॥

चपलश्चतुरो भोकः पटुत्साहो धनो नृगो भोगी ।

शठगवितः कृतघ्नो हिंस्रः पापश्च रौद्रर्षे ॥ ३ ॥

One born under the star *Megāśirā* becomes sickle, clever, timid, eloquent, industrious, wealthy and endowed with sensual pleasures. The asterism *Ārdra* makes one perfidious, haughty, (irascible), ungrateful, cruel and sinful.

[The *Vārāṇaseya* edition reads the second line as—शठगवित-
वृषभगतिस्तेजस्यो प्राजापत्ये नरो जातः ।

Vide *परमर*—

प्रतिशीलरूपदृष्टः सौम्यमतिः शोधनः श्रुतिरहस्यः ।

चपलमतिः सुविनीतो जातः स्यादग्निदैवत्ये ॥

रौद्रः क्रूरः क्रोधी परदारार्थपहारशीलश्च ।

वाग्निदुरीर्जतिघोरो जातः स्याद् रुद्रदैवत्ये ॥

दान्तः सुखी सुशीलो दुर्मेधा रोगभाक् पिपासुश्च ।

घत्पेन च मनुष्टः पुनर्वसो जायते मनुजः ॥ ४ ॥

One born under the star *Punarvasu* will be self-controlled, happy, of good character, dull-witted, ailing, very thirsty and easily satisfied.

[Vide *परमर*—

अयवृद्धिभावनायां यथासि विविशो भवन्ति कुच्छ्राणि ।

व्याधिवहुलो बहुमुतः पुनर्वसो जायते मनुजः ॥

शान्तात्मा सुभगः पण्डितो धनी धर्मसंश्रितः पुण्ये ।

शठसर्वभक्षणः कृतघ्नघूर्तश्च भोजकः ॥ ५ ॥

One born under the star *Puṣya* will possess a tranquil mind, amiable features, learning, affluence and attachment to meritorious deeds. The asterism *Āśleṣā* makes one insincere, inclined to eat everything, sinful, ungrateful and deceitful.

[Vide *परमर*—

श्रुतिकान्तिसत्त्वयुक्तो बहुश्रुतो दारदासधनचेष्टः ।

विपुलकुलवञ्जकतां बभूव पुण्ये नरो जातः ॥

स्वल्पमतिजिह्वाजः क्रूरः क्रोधी नरः सवामर्षः ।
दाता हन्ता भोक्ता सार्वं जातो बहुव्यसनः ॥

बहुभृत्यघनो भोगो मुरपितृमक्तो महोद्यमः पित्र्ये ।
प्रियवाग्दाता द्युतिमानदनो नृपसेवको माय्ये ॥ ६ ॥

A person whose birth takes place under the star Maghā will be very rich and will have many servants, will enjoy pleasures, worship the Gods and the *manes*, and be very industrious. The star Pūrvaphalgunī makes one sweet-tongued, liberal in gifts, bright in appearance, fond of wandering, and a servant of the king.

[Cf. पराशर—

पितृभक्तः क्रोधवशो माता पितृयज्ञसत्प्रयाजी च ।
द्विचतुष्पदमित्रादपो बह्वरिमिवो नरः पितृये ॥
बहुभाष्योऽस्पापस्यः सुभगः प्रियदर्शनो नरोऽल्पघनः ।
नातिप्रमुदयुधिः परभान्यविभुमंशति माय्ये ॥

सुभगो विशाप्तधनो भोगो सुखभाङ्गितीयकालगुन्याम् ।
उत्साहो धृष्टः पानपोऽप्युग्रो तत्करो हस्ते ॥ ७ ॥

The person born under the star Uttaraphalgunī will be very popular, will earn money by his learning, will be voluptuous and happy. The star Hasta makes one industrious, impudent, fond of drinking, merciless and thievish.

[Cf. पराशर—

हयगजरथप्रयायी दाता भोक्ता विहाररतिणीलः ।
मृदुयामोतरतिः स्वादाप्यंशे गानवो विद्वान् ॥
उपचितकरचरणभुजो बहुविधघनधान्यताम्रणीः सेप्यः ।
धर्मार्थकामभागी हस्ते सुतवान् नरो जातः ॥

चित्राभरमाल्यधरः सुलोचनाङ्गश्च भवति चित्रायाम् ।
दान्तो वणिक् कृपासुः प्रियवाग्धर्माश्रितः स्वातो ॥ ८ ॥

Under the asterism Citrā one comes to have colourful garments and flower-garlands as well as beautiful eyes and limbs. The star Svāti makes one self-controlled, clever in trade, kind-hearted, virtuous and of pleasant speech.

[Instead of कृपासुः, दृचासुः is another reading.]

Cf. पराशर—

वेदार्यशास्त्रकुशलः पशुमानस्यन्तशिल्पकर्मा च ।
चित्राभ्रजिह्वायां सुभगश्च नरस्त्रिपुत्रश्च ॥
बहुजनभर्ता वक्ता त्रिवर्गभोक्ता प्रियो महोत्साहः ।
वामाचारीऽल्परिपुः स्वातो जातः कुलाग्रश्च ॥

ईर्ष्यतुल्यो द्युतिमान्बचनपटुः कलहकृद्दिशाब्जानु ।
श्राद्धो विशेशवत्सी सृष्टानुरदनोऽनुराघानु ॥ ९ ॥

One born under Viśakhā becomes jealous, greedy, bright in appearance, clever in speech, and quarrelsome. The person born under Anurādhā becomes very wealthy, dwells in foreign lands, is unable to endure hunger and wanders from place to place.

[Cf. पराशर—

धौमानिज्याभिरतः प्राप्नोऽनुपसाधुर्नृः कृतार्थपतिः ।
तौक्ष्णोऽभिमानमुक्तवर्षन्म्रान्तो श्वातर्गोतिष्य ॥
स्थिरमित्रस्तेजस्वी सुतवानत्यन्तसौख्यभागी च ।
जातिष्यग्रोऽर्थपरो जातः त्यागिन्वर्षैवस्ये ॥

This sage gives only good effects for Anurādhā.]

ज्येष्ठासु न बहुमित्रः सन्तुष्टो धर्मकृतचुरकोपः ।
मूले मानो घनवान् सुखो न हिक्वः स्थिरो भोगी ॥ १० ॥

One born in the star Jyeshthā will not have many friends, will be contented, interested in meritorious deeds and exceedingly irritable. Under Mūla one becomes proud, wealthy, happy, of a gentle nature, firm-minded and luxurious in his living.

[Cf. पराशर—

जातिषु गृहेषु राजसु पूजां प्राप्नोति नाशयति शत्रून् ।
तेजोऽधिकोऽर्थभागी जातः स्यादिन्द्रदैवस्ये ॥
घनधान्याढ्यो दाता परविस्तहरो नरः कलहशीलः ।
क्रूरः परोपतापी मूले मूलोपजीवी च ॥

हृष्टानन्दकलत्रो मानो दृढसीहृदस्त्व जलवंचे ।
वैश्वे विनोतधामिकवहुमित्रकृतजसुभगश्च ॥ ११ ॥

The person born under Pūrvāṣādhā will have an amiable and jolly wife, will be proud and firm in friendship. The star Uttarā-

śāṇḍhā will make one modest, virtuous, have many friends, grateful and attractive.

[वीरो is another reading for मानो.]

CF. पराशर—

सलिलपथकर्मसिद्धः क्लेशसहिष्णुः परस्म्य दारेच्छुः ।

नित्यमक्तव्यशरीरः प्रियमद्यः पूर्वपादासु ॥

यानां दानवनरतिः प्रवासमुरतीर्थसाधुसेवी च ।

बहुशिल्पार्यः प्रियवाक् जातः स्याद्विषयदेवे च ॥

धोमाङ्गल्यणे धृतवान्वारवारो धनान्वितः स्यातः ।

दाताऽऽपशूरगीतप्रियो घनिष्ठासु धनसुखः ॥ १२ ॥

One born under the asterism Sravana becomes learned, has a generous wife, and is possessed of wealth and fame. Star Dhanisthā makes one charitable, heroic, wealthy, greedy for money, and fond of music.

[The alliteration in the first line is pleasing. Utpalā gives two explanations of वसतदरः, वसरेषु दरः and the other, the correct one. It is not clear as to what he means by the first explanation.]

CF. पराशर—

ज्ञातिश्रेष्ठो धनवान्दानरुचिर्भवति दक्षिणो दक्षः ।

नित्यमरोगशरीरः श्रवणे हृत्तनुपदाश्व ॥

धनधान्यसञ्चयानामीशः स्यान्नृपतिसत्कुलो यज्वा ।

अथलेशभाम् जितरिपुः श्रविष्ठयामीष्टता (दा ?) रश्च ॥

स्फुटवाग्व्यसनी रिपूहा साहसिकः शतभिषक् दुर्षाहः ।

भद्रपदासुहिम्नः स्त्रीजितधनपटुरवाता च ॥ १३ ॥

One born in the star Śatabhiṣaj speaks clearly (or frankly), is unfortunate (or has some vice), conquers his enemies, is daring and hard to be won over. Under the star Pūrvabhadrāpadā one will be unhappy, henpecked, wealthy and clever, but a miser.

[Vide पराशर—

परदारमद्यसेवी क्लेशसहो वारुणे नरो धीरः ।

स्थिरसञ्चयः स्थिरसुहृद्भिषक्क्रियापण्डितो रोगी ॥

दारुणकर्मा क्रोधी निशाचरस्तीक्ष्णविक्रमस्त्वपलः ।

वियमः प्रसह्य हन्ता प्रसङ्गोऽपदे भवति जातः ॥

The commentator interprets स्फुटवाक् as निष्ठुरवागो—one who speaks harshly.]

वक्ता सुखी प्रजावान् जितरात्रुर्धार्मिको द्वितीयसु ।

सम्पूर्णः सुभगः शूरः शक्तिर्यवान् पोष्णे ॥ १४ ॥

The person born under the asterism Uttarābhādra will be a good speaker, happy, blessed with children, will vanquish his enemies and be virtuous. The star Revatī makes one have a symmetrical body (a perfect body), attractive, heroic, pure and wealthy.

[Vide पराशर—

नृपसत्कुलो बहुसुतः प्रदानशीलो जले स्तनभीरुः ।

इज्याध्ययनरतिः स्यादाहिर्बुध्यै नरो जातः ॥

सर्वार्थभुक् प्रदाता प्रदासन्निरतो विपुलकुलशीलः ।

गोमानन्दस्वपुत्रः पोष्णे विद्वान् नरो जातः ॥]

राशिचिभागः ॥ १०२ ॥

Chapter CII—Division of the Zodiac into Signs

[This chapter appears to be an interpolation done before our commentator, since the author does not include it in his table of contents at the end of this work. Some scholar must have added this chapter on the rudiments of astrology in order to make this work complete in all aspects of the Science.]

अश्विच्योऽथ मरण्यो बहुलापावश्च कीर्त्यते मेषः ।

बृधो बहुलाश्वं रोहिच्योऽथ च मृगशिरसः ॥ १ ॥

The Sign Aries comprises the whole (all the four quarters of) asterisms of Āśvinī and Bharanī and the first quarter of Kṛttikā; Sign Taurus, the remaining three quarters of Kṛttikā, the whole of Rohiṇī and the first half of Mṛgaśīrṣa.

[In the Bṛhad Jātaka our author states:

मेवाश्विप्रथमा तवर्धचरणान्वक्रस्यता राशयः । (I.4)]

मृगशिरसोऽथ रोहं पुनर्वसोरंशकवयं मियुनः ।

पावश्च पुनर्वसुस्तित्यः श्लेषा च कर्कटकः ॥ २ ॥

Sign Gemini is constituted by the latter half of Mṛgaśīrṣa, the whole of Ārdrā and the first three quarters of Punarvasu; sign Cancer, by the last quarter of Punarvasu, the whole of Puṣya and Āśleṣā.

सिंहोऽथ मघा पूर्वा च कल्गुनी पाद उत्तराषाढश्च ।

तत्परिशेषं हस्तचित्राद्यर्थं च कन्यास्थः ॥ ३ ॥

The Sign Leo consists of the whole of Maghā and Pūrvaphalgunī and the first quarter of Uttaraphalgunī; Sign Virgo, of the remaining three quarters of Uttaraphalgunī, the whole of Hasta, and the first half of Citrā.

तौलिनि चित्रान्त्यार्धं स्वातिः पावत्रयं विशाखायाः ।

अलिनि विशाखापावस्तयानुराधान्विता ज्येष्ठा ॥ ४ ॥

Division of the Zodiac into Signs CII

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The Sign Libra comprises the latter half of Citrā, the whole of Svāti and the initial three quarters of Viśākhā; sign Scorpio, the last quarter of Viśākhā and the whole of Anurādhā and Jyēṣṭhā.

मूलपवाहा पूर्वा प्रथमश्चाप्युत्तरांशको धनूः ।

मकरस्तत्परिशेषं श्रवणः पूर्व धनिष्ठाद्यं ॥ ५ ॥

Sign Sagittarius consists of the whole of Mūla and Pūrvāṣāḍhā and the first quarter of Uttarāṣāḍhā; sign Capricorn, of the remaining three quarters of Uttarāṣāḍhā, the whole of Śravaṇa, and the first half of Dhanīṣṭhā.

कुम्भोऽथ धनिष्ठार्धं शतभिषगंशत्रयं च पूर्वायाः ।

मघपवायाः शेषं तयोत्तरा रेवती च मेषः ॥ ६ ॥

Sign Aquarius comprises the latter half of Dhanīṣṭhā, the whole of Śatabhīṣaj, and the first three quarters of Pūrvābhādra; sign Pisces, the last quarter of Pūrvābhādra, and the whole of Uttarābhādra and Revatī.

अश्विनीपिष्यमूलाद्याः मेघसिंहपवायः ।

त्रिषमर्धप्रवर्तन्ते पादबुध्या ययोत्तरम् ॥ ७ ॥

The signs Aries, Leo and Sagittarius commence with the beginning of Āśvinī, Maghā and Mūla respectively and the following odd asterisms (3rd, 5th, 7th and 9th) retire from each sign with one or more quarters in an increasing order.

[The 3rd star is Kṛttikā and so it closes Aries with its first quarter. Mṛgaśīrṣa is the 5th in order. So it retires with two quarters; Punarvasu, being the 7th retires with three quarters, and lastly the 9th, Āśleṣā, with its fourth quarter. The metre is *Śloka*.]

from poverty; while Jupiter, Venus or Mercury therein make the girl abundantly rich and have a long-lived husband. The Moon in that position confers many children on her.

सूर्येन्दुमीमगुरुशुक्रधास्तृतीये

कुर्युः सदा बहुसुतां धनसागिनो च ।

व्यक्तां दिवाकरसुतः सुभगां करोति

मृत्युं ददाति निधमात् खलु वैदिकेयः ॥ ३ ॥

The Sun, Moon, Mars, Mercury, Jupiter or Venus in the 3rd house from the ascendant make her always wealthy and blessed with many children; Saturn makes her famous, and attractive to her husband; while Rāhu invariably causes death.

स्वल्पं पयः स्रवति सूर्यसुते चतुर्थे

दीर्घायुमुष्णकिरणः कुप्ते गती च ।

राहुः सपत्नमपि च क्षितिजोऽल्पवित्तं

दद्याद्धृगुः सूरगुरुश्च बुधश्च सौख्यम् ॥ ४ ॥

Saturn occupying the 4th house causes scarcity of breast-milk in the bride; the Sun or the Moon in that position makes her unfortunate (i. e. disliked by the husband); Rāhu creates enemies (or a co-wife); Mars causes poverty; Venus, Jupiter or Mercury bestow happiness.

मष्टात्मजां रविकुजी खलु पञ्चमस्थी

चन्द्रात्मजो बहुसुतां शुभभार्गवी च ।

रक्षुर्देवाति मरणं शनिदधरोऽं

कन्याविनाशमचिरात्कुर्वते शशाङ्कः ॥ ५ ॥

The Sun and Mars (singly or together) in the 5th house from the Lagna will certainly destroy her issue; Mercury, Jupiter and Venus bestow many children; Rāhu causes death; Saturn, a fell disease; the Moon brings about the girl's death before long.

पञ्चमस्थिताः शनिदिवाकरराहुज्येष्ठाः

कुर्युः कुजश्च सुभगां श्वशुरेषु भक्ताम् ।

चन्द्रः करोति विधवाभ्यासना दरिद्रा-

मृदां शशाङ्कतनयः कलहप्रियां च ॥ ६ ॥

विवाहपटलम् ॥ १०३ ॥

(विन्ध्यवासिक्तम्)

Chapter CIII—Planetary Combinations at Marriage

(Written by Vindhyavāsin)

[This chapter is patently by another author named above. The commentator could have, however, added this chapter at the end of Chapter C, where he comments upon विवाहपटलम् of two verses, with the remark: "इदानीं संक्षेपावगच्छास्तं विवाहपटलमाह ।" For, what is treated of in this chapter is nothing but an elaboration of the matter contained in those two verses. The reason for this must be that before our commentator, others must have seen this work with the inclusion of this Vivāhapaṭala as a separate chapter, since he notices a variant reading in verse 8 *infra*.]

मूर्तीं करोति विनकुट्टिधवां कुजश्च

राहुविपन्नतनयां रविजो दरिद्राम् ।

शुक्रः शशाङ्कतनयश्च गुरुश्च साधवी-

मायुःक्षयं प्रकुर्वतेऽथ विभावरीमः ॥ १ ॥

If the Sun or Mars occupy the ascendant at a marriage, the girl would become a widow; if Rāhu, she would lose her children; if Saturn, she would become penniless; if Venus, Mercury or Jupiter, she would be blessed with an ideal character; and if the Moon, her life would be cut short.

[All the verses in this chapter, except the last one which is in *सधरा* metre, are in the *वसन्ततिलका* metre.]

कुर्वन्ति भास्करसर्गचरराहुभौमा

वारिद्र्यदुःखमनुलं नित्यं द्वितीये ।

वित्तेश्वरीमविधवां गुरुशुक्रसौम्या

नारीं प्रभूततनयां कुरुते शशाङ्कः ॥ २ ॥

The Sun, Saturn, Rāhu or Mars occupying the 2nd house from the ascendant cause undoubtedly indescribable miseries arising

Saturn, the Sun, Rāhu, Jupiter and Mars occupying the 6th house make the bride beloved of her husband, and devoted to the elders (such as the father-in-law and mother-in-law); the Moon makes her a widow; Venus, penurious; and Mercury, wealthy, but fond of quarrels.

[If the 6th house five planets are beneficial, while the Moon is definitely bad, Mercury being partly favourable.]

सौररजोवधुराहुरवीन्दुमुक्ताः

कुप्यः प्रसह्य खलु सप्तमराशिसंस्थाः ।

वैधव्यमन्थनवधमयमर्धनाश-

व्याधिप्रवातमरणानि यथाक्रमेण ॥ ७ ॥

Saturn, Mars, Jupiter, Mercury, Rāhu, the Sun, the Moon and Venus occupying the 7th house, cause perforce widowhood, imprisonment, destruction, decay, loss of wealth, disease, absence from home and death respectively.

[It is a well-known rule to be observed in electional astrology relating to marriage that the 7th house from the ascendant at the time of marriage must be free from planets. That is why no good effect has been given here for any planet.]

ह्यलेष्टमे गुरुबुधो निपतं वियोगं

मृत्युं ममो मृगयुतश्च तथैव राहुः ।

सूर्यः करोत्यविधवां सद्यो महोजः

सूर्यात्मजो धनवतो पतिवत्सलश्च ॥ ८ ॥

Jupiter and Mercury in the 8th house cause separation between the husband and wife for certain; the Moon, Venus and Rāhu cause death; the Sun makes her predecease her husband; Mars, sickly; Saturn, wealthy and beloved of her husband.

[According to this only two planets namely the Sun and Saturn, are beneficial in the 8th house. The commentator speaks of a different reading in the third line viz. मृगया instead of मृगयाम्.]

धर्मो स्थिता मृगुविवाकरमृमिपुत्रा

जीवश्च धर्मनिरतः शमिजस्त्वरोभाम् ।

राहुश्च सूर्यतनयश्च करोति वन्ध्यां

कन्याप्रभृतिमदनां कुशले शशाङ्क ॥ ९ ॥

Venus, the Sun, Mars and Jupiter posited in the 9th house make the girl devoted to virtue or religion; Mercury gives her good health; Rāhu and Saturn make her barren; and the Moon gives her daughters and a wandering habit.

राहुर्नमःस्वसगतो विधवां करोति

पापे रतां दिनकरश्च शनैश्चरश्च ।

मृत्युं कुजोऽप्यरहितां कुलटां च चन्द्रः

शेषा प्रहा धनवतीं मुग्धां च कुप्यः ॥ १० ॥

Rāhu occupying the 10th house from the ascendant at marriage makes a girl a widow; the Sun and Saturn therein lead her to sinful activities; Mars causes death; the Moon makes her indigent and unchaste; and the others viz. Mercury, Jupiter and Venus, wealthy and beloved of the husband.

भाप्ये रविर्बहुमुतां सधनां शशाङ्कः

पुत्रान्वितां क्षितिमुतो रविजो धनाढ्याम् ।

आयुष्मतीं सुरगुणः शमिजः समृद्धां

राहुः करोत्यविधवां मृगुर्यपुत्राम् ॥ ११ ॥

The Sun situated in this 11th house bestows many sons; the Moon, wealth; Mars, sons; Saturn, much wealth; Jupiter, long life; Mercury, great prosperity; Rāhu, long life on the husband; and Venus, riches.

अन्ते गुरुधनवतीं विनष्टद्विधां

चन्द्रो धनव्ययकरीं कुलटां च राहुः ।

साध्वीं मृगुः शमिमुतो बहुपुत्रपीडो

धानप्रसक्तहृदयां रविजः कुजश्च ॥ १२ ॥

Jupiter in the 12th house confers wealth on the bride; the Sun leads to poverty; the Moon makes her a spend-thrift; Rāhu, immoral; Venus, devoted to her husband; Mercury bestows many children and grand children; Saturn and Mars make her an addict to drink.

गोप्येष्ट्या हतानां खुरपुटवलिता या तु धूलिदिनान्ते

सोढाहे मुन्दरोणां विमुलघनमुतारोग्यसीमाव्यकर्त्री

तस्मिन्काले न चक्षे न च तियिकरणं नैव लग्नं न योगः

ख्यातः पुंसां सुखाय शमयति दुःखान्पुन्यतिथे गोरजस्तु ॥ १३ ॥

The dust that is raised in the evening by the pointed hoofs of the cows beaten with sticks by the cow-herds, is favourable for the marriage of charming girls. It bestows abundant wealth, sons, sound health and husband's affection. It is not at all necessary at this time to consider the asterism, the lunar day, karana, yoga and ascendant. For, the dust raised by cows is noted for giving happiness to men, as it wards off all sins.

[The results of this section can be put in a table for ready reference as shown below:

Planets Houses	Sun	Moon	Mars	Mer- cury	Jupi- ter	Venus	Saturn	Rāhu
I	Widow	Short Life	Widow	Chas- tity	Chas- tity	Chas- tity	Poverty	Loss of children
II	Suffer- ing due to poverty	Many child- ren	Suffer- ing due to poverty	Riches & auspici- ousness	Riches & auspici- ousness	Riches & auspici- ousness	Suffer- ing due to poverty	Suffer- ing due to poverty
III	Many sons & wealth	Many sons & wealth	Many sons & wealth	Many sons & wealth	Many sons & wealth	Many sons & wealth	Famous & beloved of husband	Death
IV	Unfort- unate	Unfort- unate	Pover- ty	Happi- ness	Happi- ness	Happi- ness	Little milk in breasts	Enemies
V	Loss of children	Death soon	Loss of child- ren	Many child- ren	Many sons	Many child- ren	fell disease	Death

VI	Attrac- tive & respect- ful to elders	Widow	Attrac- tive & res- pectful to elders	Rich & quar- relsome	Attrac- tive & res- pectful to elders	Poor	Attrac- tive & res- pectful to elders	Attrac- tive & respect- ful to elders
VII	Disease	Going away from home	Im- prison- ment	Decay	Death	Death	Widow- hood	Sons of wealth
VIII	Long lived hus- band	Death	Sickly	Sepa- rative	Sepa- rative	Death	Rich & beloved of husband	Death
IX	Virtu- ous	Birth of only daugh- ters & wand- ering	Virtu- ous	Heal- thy	Virtu- ous	Virtu- ous	Barren	Barren
X	Sinful	Poor & im- moral	Death	Rich & attrac- tive	Rich & attrac- tive	Rich & attrac- tive	Sinful	Widow- hood
XI	Many sons	Rich	Many child- ren	Rich	Long life	Weal- thy	Rich	Long- lived husband
XII	Poor	Spend- thrift	Drun- kard	Many child- ren & grand child- ren	Rich	Chaste	Drunk- ard	Immoral

The aim of the author is to include in his work all branches of learning, though his main object is to teach astrological and allied principles. So he wants to illustrate many of the metres while expounding the effects of planetary transits. Being a great scholar endowed with a creative genius, he uses many figures of speech and introduces cleverly the names of metres, he employs, through fun. Primarily Sanskrit metres are classified under two heads viz. Vṛtta and Jāti. The former is based on groups of three syllables called Akṣara gaṇas, while the latter, upon groups of four Mātrās or syllabic instants. There are 8 Akṣaragaṇas viz. Ma, Ya, Ra, Sa, Ta, Ja, Bha and Na. They are shown below:

मगणः :- — — — ;	म्रादित्यः	सगणः :- — — — ;	विश्वेश
यगणः :- — — — ;	पिताकः	जगणः :- — — — ;	पुरारि
रगणः :- — — — ;	शङ्करः	मगणः :- — — — ;	सुसुर
सगणः :- — — — ;	सततम्	नगणः :- — — — ;	मिरिश

Here (—) stands for a long syllable, while (U) for a short one. These Gaṇas have their own presiding deities viz. the Earth, Water, Fire, Wind, Sky, Sun, Moon and Heaven. According to Piṅgala, Antaka or Death takes the place of Wind, and Serpent instead of Heaven. Their effects in order are: Prosperity, growth, death, journey, emptiness, disease, fame and joy. The following verse gives the mutual relationship of the Gaṇas:

मनी सखायी कथितो भयी भृत्यावदोरितो ।
उदासीनो तजो प्रोक्तो सरो गच्छ गताभिहृ ॥

The Jāti type of metre is based on syllabic instants. Here a Gaṇa has four syllabic instants. Among the Akṣaragaṇas there are only three viz. मगण, जगण and नगण, which have four Mātrās. In addition to these we can have सगण and one लघु. Our author is fond of the Ar्या metre belonging to the Jāti group. In the ordinary variety

of this Āryā, the first and third quarters must have three groups of four Mātrās each; the second, 4 groups with a long syllable (which has two Mātrās) at the end. The fourth quarter has 15 Mātrās, distributed among four Gaṇas followed by a long syllable. In this, the third Gaṇa is represented by only one Mātrā of a short syllable. It is a rule that the odd groups ought not to have Jagana (U—U) and the sixth (i.e. the 3rd in the second quarter) ought to have Jagana or a Nagana and a Laghu (UUUU). The author names here several varieties of the Āryā viz. सुखवपला, जपनवपला, पथ्या, विगुला, वनत, वतासीय, योगच्छन्दसिक, Daṇḍakas viz. वण्डवृष्टिप्रयात, वण्डवृष्टिप्रयात, वण्डवृष्टिप्रयात, and 47 Vṛttas.

* प्रायेण सूत्रेण चिनाकृतानि प्रकाशरन्नाणि चिरन्तनानि ।

रत्नानि नास्त्राणि च योजितानि नवैर्गुणैर्बुधयितुं क्षमार्णि ॥ १ ॥

Generally ancient gems and Sāstras (scientific works) which are without strings (i.e. unstrung) and a metrical form (respectively), whose bores are quite visible and faults apparent (as a result of obsolete words), become fit to be worn as ornaments and to be held in high esteem, when they are joined together with new strings and excellent ideas couched in fine metres (respectively).

[Here the author uses pun (Śleṣa) and Samuccayālaṅkāra. The metre is Uṇṣaṭi.]

प्रायेण गोचरो व्यवहारोऽस्तत्कामानि वक्ष्यामि ।

नानावृत्तराषां सुखवपलत्वं क्षमत्वं नः ॥ २ ॥

Generally, the transit of planets comes within the purview of our daily experience. Hence I shall expound its effects, O noble scholars, in varied metres. Kindly excuse my volubility.

[Here he has introduced the name of the metre सुखवपला with pun, as it also means 'talkative'. In society people speak about their good and bad prospects accruing from the transit of the planets with reference to their natal Moon. Hence it is a very useful subject in which even ordinary persons are unusually interested. Now to understand सुखवपला type of Ar्या, we have to know first what is वपला. In both the halves there should be जगण in the second and fourth places, being surrounded (i. e. preceded and followed) by Gurus or long syllables. It is arranged thus:

UU—, U—U, — —, U—U, — —, U—U, — —, Long,
UU—, U—U, — —, U—U, — —, U, — —, Long,,

Here the Jagannas in II and IV places are flanked by (—)s, in both halves. Hence the name. If the first half alone follows this rule, it is called *śukchayana*. Let us put the example in symbols :

— —, U—U, —U—, — —, — —, U—U, — —, Long,
— —, — —, — —, UU—U, — —, U, — —, Long.

The author has not followed in the first half the rules of *chayana* strictly, as the IV Gaṇa is not preceded by a long syllable, though it is followed by one. It is no *chayana* either. Here, since the first half alone is of the *chayana* variety and the second of the ordinary *gaṇa*, it is termed *chayana* in the *śukchayana* or opening.]

माण्डव्यगिरं भूत्वा न महीया रोचतेऽयथा नैवम् ।

साध्वी तथा न पुंसां प्रिया यथा स्वाऽजयनचपला ॥ ३ ॥

Or, my statements on this subject will surely be liked by the learned who have heard those of Māṇḍavya. For, men do not love their devout and chaste wives so much as they do courtesans.

[It is inferred that Rāta and Māṇḍavya were the joint authors of some sacred works. They are mentioned in Piṅgala's work. Māṇḍavya is mentioned in the Baudhāyana-sūtra, Āśvalāyana-sūtra and the Mahābhārata (Ādi. 107). The commentator quotes two verses of Māṇḍavya which contain a bombastic style and appear to be modern :

सर्वेऽप्याकाशवायाः स्फटिकविमलतामद्भ्यः कर्पसमिभासा-

स्ते तान् वदंयन्तो मरुपतिलकं न ममुत्सादयन्ति ।

यस्मिन्तोऽसौलवाजिन्नजसुरजरजोव्यापामालोऽयं विभ्वं

मुच्यन्ते प्रेयसीभिर्दुस्सुमयनिगान्ध्या वक्त्राकाः ॥

कोर्परम्यत्र मुक्ताविषाकिन्नध्वलो रोहिणीप्राणनाथः

सर्वैः संवीक्ष्यमाणः खयनयनिलवेस्त समुत्पादयेद्दि ।

नीलं यस्य प्रगाढं ममलिनमपि श्वेतिमान् यशोभि-

विश्राणा शम्भुण्डो मधुमयनमहो मन्दमालिङ्गति श्रीः ॥

The metre *chayana* is so called because it is like the *chayana* only in the second half, the first half being like the ordinary *Āryā*. So this is the converse of *śukchayana*. In this verse the author shows his humility in that he says that though his statements are not picturesque like a courtesan, yet being factual they would be liked by scholars.]

सूर्यः षट्त्रिंशद्विंशतिदशदशसप्तसप्तदशसप्तमा

जीवः सप्तमद्विंशतमगतो यकार्कजो षट्त्रिंशो ।

सौम्यः षट्त्रिंशतुदशदशसप्तसप्तदशसप्तमा

मुक्तः सप्तमद्विंशतमगतो यकार्कजो षट्त्रिंशो ॥ ४ ॥

The Sun is beneficial in transit in the 3rd, 6th, and 10th places from a person's natal Moon; the Moon in the 1st, 3rd, 6th, 7th and 10th houses; Jupiter in the 2nd, 5th, 7th and 9th houses; Mars and Saturn in the 3rd and 6th; Mercury in the 2nd, 4th, 6th, 8th and 10th; all planets are beneficial in the 11th place. Venus causes fear (unfavourable effects) like the tiger, when he moves in the 6th, 7th, and 10th places; (in others he is auspicious).

[Sometimes the effects of good transits are not experienced by people, as they are hindered by those of Vedha (obstruction) produced by other planets. For an explanation of Vedha see this author's 'Fundamentals of Astrology' page 236. The metre of this verse is *śāstīyā* which is defined thus: *सूर्योऽप्यमृतजः सप्तमः सूर्यः शस्तीयः* ।]

In the following three verses the author explains in detail the transit effects of the Sun in the 12 houses from the natal Moon.

जन्मन्धायातदोऽर्थः क्षयति विम्वान् क्रोशरोपाध्ववाता

वित्तक्षयं द्वितीये विपत्तिं च न सुखं यथानां वृष्टिं च ।

स्वान्प्राप्तिं तृतीये धननिचयमूदा कल्पकृच्चरितृ

रोगान्दत्ते चतुर्थे जनयति च मृतः क्षयरा रोगविघ्नम् ॥ ५ ॥

The Sun passing through the sign of the natal Moon causes fatigue, reduces wealth, brings about diseases of the bowels, wealth and wearisome journeys. He causes, in the 2nd house, loss of wealth, and happiness, eye-disease and deceit. In the 3rd house, acquisition of a new position, advent of much wealth, happiness, sound health and destruction of enemies will be the result. In the 4th house, the Sun causes diseases, and constant impediments to the native in the enjoyment of conjugal happiness.

[In the second line in the place of *विपत्तिं*, *मर्त्यं* is another reading. This verse is in the *chayana* metre which is defined as:

अभ्येयानां त्रयेण त्रिपुनियतिरूता क्षयरा कीर्तितयम् ।]

पीडाः स्युः पञ्चमस्थे सवितरि बहुशो रोगारिजनिताः

षष्ठेऽर्को हन्ति रोगाक्षयति च रिपूज्शोकाश्च नृवति ।

अध्वानं सप्तमस्यो जठरगदभयं दैन्यं च कुरुते

रक्तवातो चाष्टमस्थे भवति सुवदना न स्वापि वनिता ॥ ६ ॥

When the Sun passes in transit through the 5th house, there will be innumerable troubles caused by illness and enemies; through the 6th, he removes illness, enemies and grief; through the 7th, he causes wearisome travelling, diseases of the stomach, and humiliation; through the 8th, the person will suffer from illness and fright; and consequently his own wife will speak harshly to him.

[This verse is in the *śuśrūṣā* metre which is defined as :

जेया मत्तापदमङ्गिर्मरुतययुतो ग्लो गः सुवदना ।]

रवावापदं रगिति नवमे वित्तचेष्टाविरोधो

जयं प्राप्नोत्युग्रं दशमगृहमे कर्मसिद्धि क्रमेण ।

जयस्थानं मानं विमयमपि चैकावशे रोगनाशं

सुवृत्तां चेष्टा भवति सफला द्वारशे नेतरेषाम् ॥ ७ ॥

The Sun in the 11th house causes danger, poverty (or humiliation), disease and impediments to acquisition of wealth and undertakings; in the 10th house, a mighty task will be completed successfully, and all the projects will be carried to success. In the 11th house, the native will attain an illustrious position, honour, wealth and freedom from disease. When the Sun passes through the 12th house, the activities of only those of an ideal character will be successful and not of others.

[Cf. the following regarding good results accruing to the virtuous:

मङ्गलाचारयुक्तानां नित्यं च प्रयत्नार्थनाम् ।

जपता जुह्वता चैव विनिपातो विनश्यते ॥

Vide the *पालदीपिका* XXVI. 50.

Vide also *पञ्चनेत्रम्*—

हृद्रोगाकाशविविहृदैन्यक्रोधक्षयव्याधिमयातिदोषान् ।

स्थाने णमाङ्कस्य रविः करोति व्ययंश्रमोद्वेगमपि द्वितीये ॥

तृतीयसंस्थो धनमानधर्मस्थानासन्प्रीतिमुखप्रदोऽर्कः ।

चतुर्थगस्तु क्षतजप्रवृत्तिज्वरामयो भेदविवादकारी ॥

नृपाविनर्दात्मजबन्धुर्णोक्त्वाधिप्रदः पञ्चमसंस्थितोऽर्कः ।

आरोग्यसौख्याविनिग्राहपुण्यालिक्रियासिद्धिद्वयं पठः ॥

जामित्रसंस्थो रुधिरप्रवृत्तिज्वरकन्दमाजीर्णविपाधकारी ।

सूर्योऽष्टमे स्त्रीमृतवन्धुःखव्याधिप्रदोपदवमृत्युकृत्स्यात् ॥

दैन्यस्थितिश्रमगुरुस्वयन्नुपदेवहृत् स्यान्नयमाश्रितोऽर्कः ।

मेघूरणस्थो द्विचतुष्पदस्तोहिरण्यरौप्याम्बरलाभकर्ता ॥

एवातदशे स्थानयशःप्रहर्षमिष्टाशनारोग्यमुखप्रदोऽर्कः

स्थाने निरुद्धं जश्नितो विधिजैः क्रियाफलघातकृदन्तराशौ ॥

The metre of the verse is *śuśrūṣā* which is defined thus :
यमो न्नी रो गश्चेद् द्विरसमुनिभिः स्याद्विरामैः शुवृत्ता ।

It is also known as *मेघविस्कृजिता*, according to the *Vṛttaratnākara*, which defines it thus:

रसत्वंशैर्यमो न्नी ररगुरुयुतो मेघविस्कृजिता ।]

शशो जन्मन्यध्नवरचयनाच्छादनकरो

द्वितीये सानार्थान् तपयति सविघ्नश्च भवति ।

तृतीये वस्त्रस्त्रोधनविजयरोधयानि लभते

चतुर्थेऽविश्यातः शिखरिणि मुजङ्गेन सदुःखः ॥ ८ ॥

When the Moon passes through the natal sign, one gets excellent food, couches and clothes; through the second house, one loses honour and wealth, and experiences obstacles; through the 3rd, one gets garments, damsels (or conjugal felicity), wealth, success and happiness; through the 4th house, one loses trust in others, as in a mountain infested with snakes.

[The poet introduces a simile combined with pun. The metre is *शिखरिणी* which is defined thus:

रसं रुद्रीपुष्पा यमनरासला गः शिखरिणी ।]

देव्यं श्याधि शूचमपि शशो पञ्चमे मार्गविघ्नं

पठे वित्तं जनयति सुखं शत्रुरोगक्षयं च ।

मानं मानं शयनमशनं सप्तमे वित्तलाभं

मन्दाक्रान्ते फणिनि हिमयो चाष्टमे मीनं कस्य ॥ ९ ॥

The Moon passing through the 5th house brings about humiliation, illness, grief and obstruction to journey; through the 6th, confers wealth and happiness, and destroys enemies and diseases; through the 7th, confers vehicles, honour, couches, food and money. Whoever is not frightened when the Moon is in the 8th house, as when a snake is accidentally trodden upon ?

[Here too he uses pun and *Samuccayālaṅkāra*. The metre is *मन्दाक्रान्ता* which is defined thus:

मन्दाक्रान्ता जलप्रियङ्गुशैर्षो नतो तादृगृहं चित् ।]

नवमगृहमे कन्धोद्वेगश्चमोदररोगकृद्

दशमभवने चाजाकर्मप्रसिद्धिकरः शशो ।

उपचयसुहृत्संयोगार्थप्रमोदमृगयतो

वृषभचरितादोषानन्दे करोति च सत्ययान् ॥१०॥

The Moon in the 9th house causes imprisonment, agony, weariness and stomach diseases; in the 10th, she confers a position of authority and accomplishment of one's objects; in the 11th, prosperity, association with friends, riches and joy; in the 12th, causes expenses and blemishes caused by one's own foolishness, as in the case of a bull (which spoils both its hoofs and horns by striking the earth etc.).

[The metre is called वृषभचरि or वृषभो, which is defined thus : वृषभचरिं श्री श्री श्री गो र्गोदधिपणकं । or वृषभचरिं श्री श्री श्री गो र्गो वृषभो नमः ।

Vide यन्त्रेश्वर—

स्वस्थानगो भोजनमन्त्रमात्मनारीसुहृदस्वरतिप्रदः स्यात् ।

चन्द्रो द्वितीयैर्गणतस्तु तस्माद् वृषभयामात्रविवादकारी ॥

तृतीयगो वस्त्रहिरण्ययोपि सुहृदक्षणाभोजनयो हिमांशुः ।

स्वयन्धुर्पादाधनवाशजानि कुर्यात् दुःखानि चतुर्थमस्थः ॥

धनक्षयार्जोर्गणतस्तु वृषभो वृषभो वृषभो वृषभो ॥

शत्रुधनारोग्यसुखार्थमिदं स्निग्धममप्रीतिकरञ्च पठः ॥

जामिन्मः स्त्रीजनघ्नशत्रुयाहिरण्यमोऽन्धम्वरः जगद्धुः ।

शत्रुधनमिच्छिन्ताकलहाधेनाणो मृषुधयोपश्रवरोऽष्टमस्थः ॥

धनक्षयारिर्व्ययमानमङ्गलोवाधिकारी नयनः जगद्धुः ।

मेघूरणस्थो वृषभानिर्हर्षयेष्टा हस्तीदण्डविरोधकारी ॥

एकादशः स्निग्धविवाहण्यस्त्रीभोजनप्राप्तिकुशलयकारी ।

निशाकरो द्वादशगस्तु वैश्वमानस्यमीर्षापचयं च कुर्यात् ॥

कुजेऽभिघातः प्रथमे द्वितीये तरेऽन्धवीडमलहारिवोर्षः ।

मृगं च पित्तानलवीरोमेरुपेन्द्रवज्रप्रतियोऽपि यः स्यात् ॥११॥

Mars passing through the natal sign causes bodily affliction; through the second sign, trouble from the king and enemies, quarrels, excessive biliousness, fire accidents, robbery and disease, though the person may be like Upendra (Viṣṇu) or the thunderbolt.

[The person may be as great as Indra's younger brother or his chief weapon. The metre is called उपेन्द्रवज्रा, defined thus:

उपेन्द्रवज्रा तु जलो जगो यः ॥

तृतीयगश्चौरकुमारकेभ्यो भीमः सकाशात्कलमावधति ।

प्रदीपिताशां धनमोर्णिकानि धात्वाकराध्वानि किलापराणि ॥१२॥

Mars in the 3rd confers benefits through thieves and urchins, energy, authority, wealth, woollen articles, mineral wealth and the like.

[This verse is in the उपजानि metre which is a combination of the इन्द्रवज्रा and उपेन्द्रवज्रा. In this the first Gana of the feet may be both उपजानि and उपेन्द्रवज्रा.]

भवति धरणिजे चतुर्थये ज्वरजठरगदासुगुह्यः ।

कुपुण्ड्रजनिताञ्च सङ्गमाप्रतप्तमपि करोति वायुभम् ॥१३॥

Mars in the 4th causes fever, stomach ailments and bleeding as well as great harm through the association with the wicked.

[The metre is called प्रवृत्त which is defined thus: प्रवृत्तमपि नतो रतो नमः । In the Vṛttamākara it is called मुञ्जिका or चन्द्रिका.]

रिपुगदकोपमयानि पञ्चमे तनयकृतारश्च गुणो महोमुते ।

शुतिरपि नास्य चिरं मयेत् स्थिरा तिरसि कपेरिव मालती यथा ॥१४॥

Mars in the 5th causes enmity, anger, illness, fear, grief on account of children, and a quick loss of energy like the tossing of a jasmine wreath from the head of a monkey.

[The metre is called मालती which is defined thus:

भवति नजावध मालती जरी ॥

रिपुभयकलहैरिपिजितः सकलकश्चिद्रुमताम्रकाममः ।

रिपुभयनगले महोमुते किमपरवशविकारनीक्षते ॥१५॥

When Mars passes through the 6th house, one will be free from danger from enemies, (or from enemies and fear) as well as quarrels; one will also get gold, corals and copper, so that one may hold one's head aloft (i.e. one need not look for signs of others' pleasure and pain).

[The metre is called अपरवश which is defined as : अयुक्ति ननरता गुणः तमे वदपरवशमिदं नमो जरी । This is an अर्धमञ्जु where the odd feet have 11 syllables, while the even ones 12.]

कलत्रकलहाक्षिफजठररोमकृतसप्तमे

क्षररभतजर्जितः क्षयितवित्तमानोऽष्टमे ।

कुजे नवमस्त्यक्ते परिभवार्यनारादिभि-

वित्तम्बितगतिर्भवत्यवलहं ह्यनुवर्तते ॥१६॥

Mars in the 7th house causes quarrels with one's wife, eye-disease and stomach-ailment; in the 8th, makes the native weak through bleeding, and lose wealth and honour; in the 9th house, suffer insults, loss of wealth and impeded gait owing to the loss of bodily fluids and consequent weakness.

[The Dhātus are mentioned in the following line:

वसाऽसृग्गाममेदोऽस्थिमज्जाशुक्राणि धातवः ।

The metre is called विनम्बितगति which is defined thus: विनम्बितगतिर्गन्धो जसमर्णैर्गुणैर्मवेत् । The same is called वृष्ठी in the V. Ratnākara.]

दशमगृहगते सप्त महीजे द्वित्रिघघनान्तिद्वान्त्यये जयस्व ।

जनपदमुपरि स्थितश्च भूद्वये यन्मिव पद्वरणः सुगुणितायम् ॥१७॥

Mars in the 10th house produces neutral effects; in the 11th, confers various types of riches as well as success, and enables one to exercise power and authority over the country, just as the bee has free movements and enjoyment in a forest of abundant flowers.

[The metre is called गुणिताय of the अष्टापञ्च group and is defined thus : अष्टाणि नद्यरेकतो यकारो गुणि च नजी जस्याश्च गुणितायम् ।]

नानाव्ययं द्वादशमे महीनुते सन्ताप्यतेऽर्धमर्तैश्च मानवः ।

स्त्रीर्लोपयित्वा सनेत्रधेनयोऽपोन्द्यंराभिजनेन गवितः ॥१८॥

Mars in the 12th house tortures a person with expenditure on various counts, innumerable disasters, wrath of women (or wife), bilious affections and eye-trouble, though he may be proud of his being a scion of Indra.

[The metre is called छन्दश्च which is defined thus: 'स्वादिच्छवणा तन्त्रे-रसंयुतः ।' This is just like वणस्प with the difference that here we have a long initial syllable instead of the short one.

Vide यवनेश्वर--

नृपानलव्यालधिपान्निरुक्ताव्याधिरर्धनापी अयमङ्गकारी ।

श्रीमः शशिस्थानगतां द्वितीये त्वनयंमूयामिपदञ्चनाङ्गु ।

ऐश्वर्यमानद्युतिहर्षकारी तृतीयेसंस्थोऽत्रसुवर्णदम्ब ।

चतुर्थयेस्तुदरस्त्रजरासूक्ष्मवृत्तिनिर्वेदकरो धराजः ॥

सुतर्थाशशरावैरमोषव्याधिप्रदः पञ्चमराजिसंस्थः ।

षष्ठे कुजेऽरिश्चयमानहर्षप्रकापनारोभ्यममृद्विकारी ॥

जामित्रसंस्थो धनमिहनाशकलेशोदराक्ष्यामयरोसकृत्स्नात् ।

भीमेज्जमे रुग्णपणजुगन्त्रजलजयोपद्वन्द्विकारी ॥

जस्त्रक्षताक्षेमसुवर्णनाशखेदाश्ववारी नवमो महीजः ।

मेघूरणे व्याघ्रपरिणस्त्वचोरवृणातिहृत् सिद्धिकरणं पञ्चात् ॥

मानात्मजाजक्षितितामहेमद्युतिप्रदो द्वादशेऽरिजिच्च ।

स्त्रीविग्रहोद्वेजनापादरागस्वप्नावभङ्गधमदः कुजोऽस्त्ये ॥]

गुण्ठवाक्पिण्डनाहितभेदवंच्छनः सकलहृच्च हृतस्वः ।

जन्मगे शशिनृते पथि गच्छन् स्वागतेऽपि कुशलं न शृणोति ॥१९॥

When Mercury passes through the first sign in transit, a man will be deprived of his wealth by wicked persons (using foul language), tale-bearers, enemies, duplicity, imprisonment and quarrels, and he will not hear even a kind word of welcome in his travels.

[The metre is स्वागता whose definition is—

स्वागतेति रनभाद् गुण्यम् ॥]

परिचर्यो घनगते घनलब्धिः सहजगे शशिनृते सुहृदास्तिः ।

भूतिशत्रुभयशङ्कितचित्तो द्रुतपदं वनति दुश्चरितः स्वैः ॥२०॥

When Mercury passes through the 2nd house, one will suffer humiliation, but acquire wealth; when he travels through the 3rd, one will have new friends, will be afraid of the king and enemies and will run away as a result of his own wicked deeds.

[The metre is द्रुतपद which is defined thus:

द्रुतपदं तन्मज्जैः कथितं तत् ।]

चतुर्थये स्वजनकुटुम्बवृद्धयो घनागमो नवति च शीतरश्मिजे ।

सुतस्थिते तनयकलत्रविग्रहो निवेद्यते न च रुचिरामपि स्त्रियम् ॥२१॥

During Mercury's transit through the 4th house the person's kinsmen and family will prosper, and he will gain wealth; through the 5th house, the native will have quarrels with his wife and sons and will not be able to enjoy even his charming wife.

[The metre is रुचिर, defined thus:

जशो नजी मिति रुचिरा चतुर्गैः ।]

सोभायं विजयमशोन्नति च षष्ठे वृत्त्यं कलहमतीव सप्तमे जः ।

मृत्युस्ये जयसुखस्त्रयितलाभा नैपुण्यं भवति मतिद्रुहणोयम् ॥२२॥

During Mercury's transit through the 6th house the person concerned gets popularity, victory and rise; through the 7th sign,

he loses his lustre and has frequent quarrels; through the 8th, he will have gains, success, children, clothes, money and skill that brings joy to his heart.

[The metre is *prahṛṇīy* defined thus:

मनो श्री गस्तिदणयतिः प्रहर्षणीयम् ।]

विह्वलकरो नयमः शशिपुत्रः कर्मगतो रिपुहा धनदश्च ।

सप्रभवं जयनं च विधत्ते तद्गृहदोऽय कथां स्तरणं च ॥२३॥

When Mercury passes through the 9th house, he creates obstacles to all undertakings; through the 10th house, destroys the enemies and bestows wealth, a beautiful damsel on a couch, her house property, sweet words and sheets.

[In the place of *कथा स्तरणं* there is another reading viz. *कुषान्तरण* which means the rug that is spread on the elephant's back. The metre is *śiṣṭak*, defined thus: 'शेषकद्वयसिद्धिं भवति ॥' The name of the metre is cleverly introduced in the verse by means of verbal pun or *Mudrālaṅkāra*.]

धनमुत्सृष्टयोषिन्मित्रबाह्वन्तिमुष्टि-

स्तुतिरकिरणपुत्रे लाभं स्पृष्टवाक्यः ।

स्थिपुपरिभवरोषः पोडितो दादशस्थे

न सहति परिभोक्तुं मालिनीयोगसीक्ष्यम् ॥२४॥

When Mercury passes in transit through the 11th house, the native will be jubilant with the attainment of wealth, sons, happiness, wife, friends and vehicles; he will also speak sweetly and pleasantly; when his transit takes place through the 12th house, the person will be troubled by enemies, insults and diseases, and consequently he will not be able to enjoy the pleasure of union with his beloved.

[Here for the sake of metre the author has forsaken the grammatical rule regarding the root *Sal* which is *Āṭmanepadin*. He could have put it thus: प्रभवति न हि भोक्तुं . . . The metre is *ṣaṭvīti*, defined thus: नममयपुत्रेयं मालिनी संविशोके: ।

Vide *गवनेश्वर*—

स्थाने शशाङ्कस्य शशाङ्कगुरुः सौभाग्यविद्यामतिमानहर्ता ।

द्वितीयसंस्थस्त्वपवादशोकस्वैरक्रियामन्वतिदैन्यकारी ॥

तृतीयगो बन्धुविरोधरोधव्यापत्तिकर्ता द्विषानय सौम्यः ।

चतुर्थगो मानगुणप्रशंसाप्रमोदघोषिद्वज्जनाभकारी ॥

नैष्ठान्यमुद्देशमनयं च यो कुर्याद्विधुः पञ्चमगोऽरतं च ।

एष्टे विवृद्धि मनमः प्रहृषंमुत्साहलाभोश्चयं करोति ॥

जामित्तगञ्जान्द्रिनिष्टमार्गसन्तापदेन्यादुचिरोधकारी ।

स्यादष्टमस्थो विविधोपकारी वृद्धिप्रसादस्थितिसौख्यकर्ता ॥

मङ्गापवादपञ्चपरिग्रहान्तरायापकारी नवमक्षसंस्थः ।

क्रियाप्रसिद्धिं वज्रवेधं ज्ञानं दिव्यव्यमानं च बुधो ददाति ॥

एकादशे मानचतुष्पदस्त्वोचिन्तार्थसौभाग्यविनादकर्ता ।

बुधोऽन्तराशौ विचरंश्च कुर्याद्विद्वेजनं कार्यपरिश्रमं च ॥

जोषे जन्मन्यपगतधनघोः स्थानध्वष्टो बहुकलहयुतः ।

प्राप्यार्थेऽर्थान् स्थिररिपि कुरुते कालास्यादने अमरविलसितम् ॥२५॥

When Jupiter in transit is in the natal sign, the person will lose his wealth, intellectual clarity and position; he will also have quarrels frequently; when he moves through the 2nd house, the person will obtain wealth and be free from enemies and will sport with the mouth of his beloved as does a bee with the lotus.

[The metre is *ajamāṇas* defined thus:

मदी त्वो गः स्याद् अमरविलसितम् । or गो गो नी गा अमरविलसितम् ।]

स्थानभ्रंशात् कार्यविघाताच्च तृतीये-

नेकः प्लेशोऽन्धजन्तोऽथ चतुर्थे ।

जोषे शान्तिं पोडितचित्तमच स विवे-

श्रव धामे नापि बने मत्तमयूरे ॥२६॥

When Jupiter passes through the 3rd house, the native will be troubled by loss of position, and by the ruination of his undertakings; when through the 4th house, he will be afflicted by all kinds of worries caused by his kith and kin, and consequently he will get peace of mind neither in the village (i.e. at home), nor in the forest abounding in intoxicated peacocks.

[The metre is *matamūr*, defined thus:

वेदे रन्ध्रन्तो यशसा मत्तमयूरम् ।]

जनयति च तनयश्चवनमुपगतः

परिजनशुभसुतकरितुरगवधान् ।

सकनकपुण्ड्रगुर्वतिवसनक-

र्माणगुणनिकरकृदपि विद्वधगुरुः ॥२७॥

Jupiter moving through the 5th house bestows servants, meritorious acts (or auspicious rituals), sons, elephants, horses, bulls, gold, houses in town, marriage with a young woman, garments, gems and a number of virtues such as learning and valour.

[The metre is called मणिगुणनिकर, defined as:

मनुमनिरिति मणिगुणनिकरः. The V. Ratnākara, however, calls it मणिगुणनिकर.]

न सखीवदनं तिलकोज्ज्वलं न च वनं सिद्धिकोकिलनादितम् ।

हरिणप्लुतश्रावविचित्रितं रिपुगते मनसः सुखं गुरो ॥२८॥

When Jupiter passes through the 6th house, even the wife's face bright (attractive) with the 'Tilaka will not please a person's heart; nor will the forest that resounds with the notes of pea-cocks and cuckoos and looks wonderful by the frisking of the fawns.

[Here the word गुरो should not be taken in its narrow sense of 'female-companion' but in that of 'one's life-partner'. The expression suggests that even the most intimate, affectionate persons become enemies and good things appear distasteful. The metre is हरिणप्लुत, defined as—

मयुगात् सलघूत्रिपने गुरुयुजि नभौ च नरो हरिणप्लुता ।]

त्रिदशगुरुः शयनं रतिभोगं धनममानं कुसुमान्पुष्पाहारम् ।

जनयति सप्तमराशिमृषेतो ललितपदा च गिरं धिवशा च ॥२९॥

Jupiter in the 7th house confers fine couches, erotic pleasures, wealth, tasty food, flowers, vehicles, elegant speech and intellectual eminence.

[The metre is called ललितपद, defined as—'ललितपदं लक्ष्मणवदोद्', but this does not include the second ऋग. Hence it should be emended as—'ललितपदं लक्ष्मणः शयनः'. This is called लक्ष्मण in the V. Ratnākara—'इति च लक्ष्मणं लक्ष्मणः ।']

अथं व्याधिं चाष्टमे शोकमुन्नं मार्गं क्लेशान् मृत्युतुल्याश्च रोमान् ।

नैपुण्यान्नापुत्रकर्मयसिद्धिं धर्मं जीवः शालिनीनां च लाभम् ॥३०॥

Jupiter in the 8th house causes imprisonment, disease, intense grief, hardships on a journey, and ailments almost amounting to death. In the 9th he confers skill in work, authority, sons, success in undertakings, wealth and fertile lands.

[Bhāṭṭapala gives another meaning also of the expression शालिनीनाम् । अथवा स्वगुणैर्वाः स्वयः शालन्ते श्लाघन्ते (शोभन्ते ?) तासां लाभं करोति, which means—'Getting or marrying virtuous or illustrious women.' The metre is called शालिनी, defined as—

माता गौ चेच्छालिनी वेदलोकाः ।]

स्थानकल्पघनहा दशर्षगस्तत्प्रदो भवति लाभगो गुरुः ।

द्वादशोऽर्चनि विलोमदुःखमाप्तिं याति यद्यपि नरो रथोद्धतः ॥३१॥

Jupiter in the 10th destroys one's position, health and wealth; in the 11th, he bestows the above things; in the 12th, he gives grief arising from the person's swerving from the right path, though he may be rich enough to drive in a chariot.

[The metre is रथोद्धत defined as—

रथरविह रथोद्धता लगी ।

Vide पञ्चमोऽर्च—

मोहायंनशस्थितिमानमङ्गुष्ठाभाध्वज्जातिचिरोधर्वरान् ।

गुरुः प्रसिद्धातगतः करोति स्थानात्मनाज्ञानदो द्वितीये ।

गुरुस्तृतीये स्वजनायंनशक्रियावघादधमद्वन्द्वनाशु ।

विमानसेष्टागचपापवादघ्नघृष्टशोहेगकरप्रवृत्तुर्ग ।

भूत्याम्बरस्थानमुवर्णमानपुत्रप्रदः पञ्चमोऽर्चिजिच्च ।

पठे गुरुद्वन्द्वविवादर्वे रत्नास्मयचेष्टाफलहानिकारो ।

जामित्रगः स्त्रीवसनाश्रयानसौमुखसुस्फोटकलाध्वकर्ता ।

जीवोऽष्टमस्थो वधमङ्गुष्ठवन्द्याधिभ्रमानयेदिवादयारी ।

करोति जीवो नवमे सुतस्त्वोद्युस्यानमनायंममृद्धिमग्नाम् ।

मेयूरणस्त्योऽक्षिर्गण्डहानिग्लेष्मामयापाससुवास्तकारो ।

एकादशे भूयसात्मजस्त्रीहिरण्यघान्याम्बरवाहनानाम् ।

शता गुरुद्वादशगोऽथ चन्द्राद्विदेशचर्पयिमणिकारो ॥

प्रथमगृहोपगो भृगुसुतः स्मरोपकरणः

सुरभिमतोजगन्धकुसुमान्मरुत्पदम् ।

शयनगृहातमाशनयुतस्य चानुकुले

समर्पयित्वातिनोमुखसरोजयद्वरणात् ॥३२॥

When Venus in transit travels through the first house (viz. the natal lunar sign) he confers on a person all kinds of erotic requisites (couch, ornaments, dress, scents, music and dance), fragrant and attractive perfumes, flowers and garments, couches, houses, seats

and tasty dishes. Consequently, the person will act the part of a bee on the lous of the face of an intoxicated (or proud) young beloved.

[The expression चक्रुते in the text is misleading, as it would mean 'imitates' whereas he intends to convey the sense of making or conferring. The metre is विलासिनी which is defined as:—

भवति विलासिनी यदि नवी भवति भवति ।

This is found neither in the Pīṅgalacchandās nor in the Vṛtāratnākara, which points to the possibility of the existence of some other ancient work on prosody that was studied by our author.]

शुके द्वितीयगृहे प्रसयार्थधान्य-

भूपालसप्तकुटुम्बहिताभ्याप्य ।

संसयते कुसुमरत्नविभूषितश्च

कामं वसन्ततिलकचुतिमूर्धजोऽपि ॥३३॥

Venus passing through the second house bestows children, wealth, corn, royal favour, family prosperity, flowers and gems for ornaments. Consequently, the person though grown old with grey hair (as white as the Tilaka—clerodendrum phlomoides flowers in the spring), enjoys sexual pleasures.

[The commentator interprets भूपालसप्त as—

भूपालो राजा सप्ततः सम्पत् नतः प्रह्लां भवति, राजास्त्वभ्यम् ।

If this were the meaning, he should have explained it as भूपालसप्त मन्त्रः मन्त्राः, सप्तः सप्तः । He says further on : वसन्ततिलको वृत्तः, but the tree is named only तिलक and the compound means वसन्त तिलकः 'Tilaka in the spring. For, it blossoms in that season. Vide Kālidāsa :

मुञ्चे मधुश्रोस्तिलकं प्रकाश्य ।

रागेण वानःशङ्खकोमलेन चूतप्रबालोऽष्टमन्यकार ॥

The metre is the well known वसन्ततिलक, defined as :—

उक्ता वसन्ततिलका तमजा जनी गः ।

श्राप्तार्थमानासपदमूर्तिवस्त्रशत्रुक्षयान् देत्यगदस्तुतोये ।

दत्ते चतुर्थश्च सुहृत्समाजं रुद्रवस्त्रप्रतिभां च शक्तिम् ॥३४॥

When Venus travels in the 3rd house, the person gets authority, wealth, honour, position, prosperity, clothes and destruction of enemies. When he is in the 4th, the person associates with friends, and gets power and strength similar to that of Rudra, Indra and the thunderbolt.

[The metre is called रुद्रवस्त्रः defined thus:]

स्यादिन्द्रवज्रा यदि तौ जगौ गः ।

जनयति शुक्रः पञ्चमसंस्यो गुरुपरितोषं बन्धुजनान्तिम् ।

सुतधनलब्धिं मित्रसहायाननवसितत्वं त्रारिवलेषु ॥३५॥

Venus in the 5th house leads to the favours of elders and teachers, meeting with one's relations (or getting new ones), attainment of wealth, friends and companions, birth of sons and demoralization in the army of the enemy.

[The commentator makes use of a term, शब्धिः to explain the word सहायन्. No doubt, the word शब्धि meaning a group, is in vogue in the Sanskrit language, but not its adjectival form. It is to be found out whether this usage was due to the influence of Uṇāṭi's regional or mother tongue. The metre is called जनविलासिनी which is defined as: जनविलासिनी तौ जगौ गुरुते ।]

दण्डो भूगुः परिभयरोगतापवः स्त्रीहेतुर्जनयति सप्तमोऽपाम् ।

पातोऽष्टमं भवनपरिवृत्तप्रदो लक्ष्मीवतीमुपनयति स्त्रियं च सः ॥३६॥

When Venus travels in the 6th house, the native will suffer humiliation, disease, and mental torment; when in the 7th, some disaster pertaining to or caused by women; when in the 8th, he gets houses, attendants and a rich woman as his partner.

[The metre is लक्ष्मी whose definition is—

लक्ष्मीरियं तममजर्जरदाहता ।]

सद्यमे तु धर्मवतितामुष्णभाग् सगुणैर्ज्यैस्त्रिचयश्च भवेत् ।

दशमेऽवमानकलहान् नियमात्प्रमिताश्वरापयि यवन् लभते ॥३७॥

When Venus passes through the 9th house, the subject performs religious acts, gets women (or marries), happiness, wealth and clothes; when through the 10th, he suffers insults and quarrels invariably, although he speaks very few words.

[The metre is प्रमिताश्वरा, defined thus :

प्रमिताश्वरा भजसमैर्दत्ता ।]

उपान्त्यगो भूगोः सुतः सुहृद्वनाजगन्धवः ।

घनान्धरागमोऽन्त्यगः स्थिरस्तु नाध्वरागमः ॥३८॥

When Venus passes through the 11th house, the person gets friends, wealth, food and perfumes; when through the 12th, he gets wealth and garments, but loses some of the latter.

[The metre is स्वर defined as—करो स्वरः प्रकीर्तितः । However, it is called प्रमाणिक in the Vṛttaratnākara.

Vide पञ्चमेश्वर—

हिरण्यनारीरयतार्थविद्यासुताम्बरस्थानचतुष्पदानाम् ।
नाभं शशिस्थानमुपेत्य शुक्रः कुर्याद् द्वितीये तु वराङ्गनाम्निम् ॥
निजस्त्रात्मजमानहर्षस्यानाङ्गनारोम्पकरस्तृतीये ।
शुक्रश्चतुर्थे धनपतिपुत्रमित्रेष्टभाज्याम्बरगन्धदः स्यात् ॥
सुहृत्पुत्रोद्भूतिगुणप्रवृत्तिव्यातिप्रदः पञ्चमगोऽर्धदश्च ।
गण्डे भृगुर्दन्त्यविवादरोगद्वेषीद्विधान् मानघर्षाश्च कुर्यात् ॥
जामिन्नसंस्थो भृगुस्तृपाध्वस्त्रीहेतुगोद्वेगकुमिन्नदः स्यात् ।
स्त्रीतीक्ष्णविक्षाणमानहर्षप्रियागामाच्छात्रनदोऽष्टमस्यः ॥
सुहृद्गुरुस्त्रीधनधर्मविद्यापणोपुर्णाति नयमधर्मांस्त्वः ।
नारोति शुक्रो दशमे सधन्युसंश्रुतिपेष्टाफलमानविघ्नान् ॥
एतावज्जे स्त्रीगणनाप्रपानभूपारसिस्वेदगृहार्थकारो ।
मृगात्मजो द्वादशशस्तु चन्द्राद् भोम्यप्रदो वस्त्रविनायकश्च ॥

प्रथमे रविजे विषकङ्कितः स्वजनैर्विपुतः कृतबन्धुसन्धः ।
परवेशमुपेत्य शुद्धदुर्वनो विमुखायमुतोऽष्टकधोनमुखः ॥३६॥

When Saturn in transit travels through the first house i.e. the natal sign, the subject will be troubled by poison and fire, separated from his kith and kin, will kill one of his relatives, will wander in foreign countries, will have neither friends, nor a house to live in, will be hateful in appearance, poor, without children, a wanderer and pale in face.

[The metre is सौटक, defined thus: 'यद सौटकमधि-सकारयुतम् ।'

Vide कलदीपिका about Saturn's transit effect in the 1st, 8th and 12th places:

द्वादशाष्टमजमस्याः शन्यकाङ्गारकागुरुः ।
कुर्वन्ति प्राणसन्नेहं स्थानभ्रंशं धनक्षयम् ॥ (XXVI. 33)]
धरवशाद् द्वितीयगृहे दिनकरतनये
रूपसुखापवर्जिततनुविगतमदबलः ।
शन्यगुरुः कृतं वसुचयं तवपि खलु भव-
त्यश्विन्य वंशपत्रपतितं न बहु न च क्षिरम् ॥४०॥

When Saturn passes through the 2nd house in his transit, the person will be bereft of good appearance, happiness, pride and vitality; even if he should earn much wealth through other channels,

it would not be sufficient, nor stable like the water that has fallen on a bamboo leaf.

[The metre is called वंशपत्रपतित, defined thus:

दिङ्मुनि वंशपत्रपतितं भरनमनलमैः ।]

सूर्यसुते तृतीयगृहे घनानि लभते
वस्त्रपरिच्छेदोद्भूतमहिषाश्वकुञ्जरधरान् ।
सद्यभिभूतिसौख्यममितं गवक्षुपरमं
भीरुवि प्रशास्त्वधिरिषुश्च वीरललितः ॥४१॥

When Saturn passes through the 3rd house, one will get money, slaves, attendants, camels, buffaloes, horses, elephants, donkeys, houses, wealth, sound health and freedom from ailments; and even if he is a coward, he will curb his mighty enemies through his heroic efforts.

[The metre is said to be ललित as defined in—'स्याद्भूता रवो च गुरुण वा च ललितः ।' However, according to Piṅgala, it is called वीरललित defined as : वृक्षलितो वरो वरनयश्च वीरललितः । (Our author too must have a name similar to this in his mind.)]

चतुर्थं गृहं सूर्यपुत्रेऽभ्युपेते सुहृद्विज्जितार्थादिभिर्विप्रयुक्तः ।
भवत्यस्य सर्वत्र चासाधु बुद्धं मुजङ्गप्रवातात्कारं च चित्तम् ॥४२॥

When Saturn moves through the fourth house, the native will be separated from his friends, wealth, wife and others; and everywhere his mind will be wicked, sinful and crooked like the serpent's crawling.

[The metre is called मुजङ्गप्रवात, defined thus:

मुजङ्गप्रवातं चतुर्भिर्पकारैः ।]

सुतघनपरिहीणः पञ्चमस्थे प्रचुरफलहृष्टश्चार्कपुत्रे ।
विनिहृतरिपुरोगः पृच्छाते पिबति च वनितास्यं श्रीपुटोष्ठम् ॥४३॥

When Saturn passes through the fifth house, one will be without wealth and sons, and be involved in serious quarrels; when through the sixth house, he will overcome both his enemies and diseases, and will kiss the mouth of his beloved having charming close lips.

[The metre is पुट, defined as : 'यन्मुक्तादिविद्यमो नो पुट म्यो ।' It is clear that this metre is nothing but a tail-less form of *Mālinī*.]

गच्छत्यश्वानं सप्तमे चाष्टमे च हीनः स्त्रीपुत्रः सूर्यजे वीनवेष्टः ।
तद्दधर्मस्थे वैरहृद्भोगवन्धर्मोऽप्युच्छिद्येद्द्वैतवदेवोक्तिप्रायः ॥४४॥

When Saturn passes through the 7th house, the person will wander away from home; when through the 8th, he will be without wife and children, and will engage himself in mean activities; when through the 9th, he will suffer similar troubles, and his religious duties such as worshipping the sacred fire, will have a break through hatred, heart-disease and imprisonment.

We may also interpret the first half thus: Saturn in the 7th and 8th makes one wander away, lose the company of his wife and children, and engaged in ignoble or servile activities.

[The metre is called वैश्वदेवी, defined thus:

पञ्चाश्वेष्टिष्ठा वैश्वदेवी ममो यो ।]

कर्मप्राप्तिर्दत्तमेऽर्थक्षयश्च विद्याकोत्थीः परिहृतिश्च सौरी ।

संक्षयं लाभे परयोद्यत्सामञ्जस्ये प्रप्योत्थपि शोकोन्मितात्मा ॥४५॥

When Saturn travels through the tenth house, the subject will get some work (or job), but will suffer loss of wealth, learning and fame; when through the 11th, he will become aggressive, and attached to others' wives and get others' wealth; when through the 12th house, he will be plunged in a series of the waves of miseries.

[The metre is कर्ममानस, defined thus:

'मो तो यो वेत् कर्मिता तमिमान्' । However, the *Vyākaraṇāṅkara* calls it पलोर्गी and defines it as 'धातोर्मये गमिता मो तयो यः ।'

Or, also गवेषवर—

वन्धाध्वशत्त्वानिलरविगतिविडम्बनस्त्रीमुतचित्तनाशम् ।

स्थाने विश्वे शनिर्गोर्गोपुतस्तनो न्ययासाकरो द्वितीये ॥

तृतीयगोर्गोऽरिधायमानहर्षसोभायवह्नागमदोर्गोऽसूनुः ।

चतुर्थगो वन्धुवधायमानच्छायाविघाताध्वभमातिकारी ॥

स्थितिक्रियारम्भमुत्तार्यमाशस्वन्नधुविद्वेषविघादकारी ।

शनीश्वरः पञ्चमगोऽथ यष्टे शत्रुक्षयामोदमुत्तार्यदाता ॥

छायाविघातश्रमगुह्यारोगस्त्रीमित्रनाशाश्चकृदकसूनुः ।

जामित्रसंस्थोऽष्टमगोऽथ शोकक्षुब्धमृत्यव्यसनातिकारी ॥

व्याधयश्चैरश्मचित्तनाशमुत्प्लेपदः स्यान्नवमक्षेपस्यः ।

द्विष्यसंघाटाफनसञ्चयघ्नो मेघूर्णे व्याध्यपकीतिकृच्च ॥

यशःपरस्त्रीघनमृत्युलाभक्रियासमृद्धिस्थितिमानदस्तु ।

एकादशे द्वादशास्तु चेष्टानैपुण्यकीतिश्रुतिमानहर्ता ॥

अपि कालमपेक्ष्य च पात्रं शुभकृद्विघातानुरूपम् ।

न भयो बहू कं कुडवे वा विसृज्यपि मेघवितानः ॥४६॥

A planet that bestows by nature beneficial results yields its effects in conformity with the *Daśa* period through which the person is passing and with his merits. For, the cloudy canopy does not release sufficient water even to fill the *Kuḍava* measure in the spring season.

[The author here refers to two factors for the effects to be full viz. the period or the conditions must be good, and the person also must be deserving owing to his good conduct. In the simile we find that the *Daśa* is compared to the spring season, and the person deserving to the *Kuḍava* measure. It is well known that the spring is not the time for the rains, nor the *Kuḍava* a proper recipient. The metre is मेघवितान, though the commentator names it mere वितान. It is defined in the *V. R.* thus:

त्रिसृणा यपि मेघवितानम् ।]

रक्तैः पुष्पैर्गन्धैस्ताम्रैः कनकवपुषकुलकुसुमैर्विषाकरभूसुखी

भक्त्या पूज्याचिन्तुर्धुन्वा सितकुसुमरजतमधुरैः सितश्च मधुप्रदः ।

कृष्णद्वयैः सौरिः सौम्यो मणिरजततिलस्कुसुमगुरुः परिपीतकैः

प्रीतैः पीडा न स्यादुन्नाद्यपि पतति विगति यपि वा भृङ्गविजृम्भितम् ॥४७॥

The Sun and Mars should be devoutly worshipped with red flowers, copper-coloured perfumes, gold, bulls and the *Bakula* (*Mimusops elengi*) flowers; the Moon, with cows, white flowers, silver and sweet substances; Venus, with aphrodisiacs (and white substances); Saturn, with black substances; Mercury, with gems, silver and the *Tilaka* (*Cleodendrum philanoides*) flowers; Jupiter, with yellow articles. When these planets are propitiated, there will be no trouble to the person, even if he falls down from a great height or enters the midst of sporting snakes.

[This proves that our author firmly believes in the efficacy of propitiatory rites to turn the threatened evil happenings into benefits or at least into harmless things. The metre of the verse having 26 syllables is called भृङ्गविजृम्भितम्, defined thus:

'वस्वीभाष्वच्छेदोपेतं समतनयुगनरसवर्धुजङ्गविजृम्भितम् ।]

समयोद्गतामशुभदृष्टिर्मापि विद्वद्यविप्रपूजया ।

शान्तिजपनियमदान्दर्भैः सृजनाभिभाषणसमागमैस्तथा ॥४८॥

Ward off the evil effects of malefic aspects by the worship of Gods and Brāhmaṇas, by propitiatory ceremonies (like *Graha-yajñas*),

Japa (repetition of sacred Mantras), observances (of celibacy, fasts etc.), gifts, self-control and speaking to and associating oneself with the virtuous.

[The metre is an जपमयुक्त known as उद्गता which is defined in the प्राकृतमिश्रलघु II. 322 thus:

प्रथमे सजी यदि सखी च न सज्जगुरुकाप्यनन्तरे ।

यद्यप्य च मनभगाः स्फुरथो मज्जमा जयो श्वतीविमुद्यता ॥

रविभीमो पूर्वार्धे शशिसीरो कथयतोऽन्त्यगो रातोः ।

सयसस्सखनमार्वागोऽपुपगीत्योर्व्यासङ्गद्वयम् ॥४६॥

The Sun and Mars produce the effects of their transit, good or bad, in the first half of the sign traversed by them, while the Moon and Saturn, in the latter half. The Giti and Upagiti types of the Āryā metre follow respectively the first half and the second half of the ordinary Āryā in both the halves.

[The Giti type of Āryā has 18 Mātrās in both the second and fourth quarters; while the Upagiti, 15 Mātrās in both. They are defined thus:

आर्वाप्रथमयनोऽक्षं यद्धि कथमपि लक्षणं भवेदुभयोः ।

दलयोः कृतयतिशोभो तां गीतिं गीतयान् भुजङ्गेशः ॥

आर्वाश्रित्ययनोऽर्धे यद्गदितं लक्षणं तत्स्यात् ।

यद्युभयोरपि दलयोरुपगीतिं तां मुनिर्नृते ॥

See also Bṛhat Jātaka XXIII. 6.]

आदौ यादृक् सीम्यः पश्चादपि तादृशो भवति ।

उपगीतिर्मात्राणां गणयत् तत्सम्प्रयोगो वा ॥५०॥

Mercury causes the same effects, good and bad, at the end of a sign as in its beginning i.e. he gives the same effects throughout a sign, just as the number of groups of syllabic instants is the same in both the halves of the Upagiti, or as friendship with the virtuous.

[Vide "गणितनयः फलस्तु सर्वकालम्" । (पृ. जा.)

The metre is उपगीति.]

आर्वाणामपि कुस्ते विनाशमन्तर्गुर्विषमसंस्थः ।

गण इव पष्टे दृष्टः स सर्वलघुतां जनं नयति ॥५१॥

Jupiter (as well as Venus) passing through the middle of odd (or unfavourable) houses, produces disasters even to the righteous,

and through the 5th house, reduces the person to abject slavery or degradation, just as all varieties of the Āryā are spoiled by the presence of the Jagana in the odd places (or, just as the Gana-deities ruin even great monarchs, when they are not propitiated properly at the commencement of an expedition), but it should find a place in the 6th group, or it should consist of four short syllables.

[Vide Bṛ. Jā. - "गुरुभूगुर्वी सप्तमस्य मध्यमवी ।"

In the verse it has been stated: "अनचित्काले नृपतिं सबाह्वं विनाशयन्ति . . ." in connection with the sacrifice for the Gana-devatās. In this verse the author lays down a rule for the use of Jagana in the Āryā.]

अशुभनिरीक्षितः शुभफलं बलिना यत्नवा-

मशुभफलप्रवरश्च शुभदुःखिययोपगतः ।

अशुभशुभावापि स्वफलयोर्द्वयतः समता-

मितमपि गीतकं च खलु तर्कुटकं च यथा ॥५२॥

When a strong planet yielding good results is aspected by another strong planet causing evil consequences, or when a strong malefic is aspected by a strong benefic, his benefic or malefic effects will be neutralized, just as the (Prākṛta) Gītaka and the (Sanskrit) Narkuṭaka are equal in all respects.

[The metre is तर्कुटक defined thus: - "द्वयद्वयतिर्गो भवत्ता गदु तर्कुटकम् ।" It is called तर्कुट in the V.R. The Gītaka is illustrated in the following:

महुरप्रसोयपणपणमोऽञ्जनसोह प्रया

मणहृत्वाणिसदृपरिपन्थिभक्तोऽलभा ।

महुरतावृणमाणमणमणद्विनिखिखणिम्रा

मइ मणमण, पुणरहिम्राण मूहेपणमिमा ॥

नोवेऽरिमेऽस्ते चारिवृष्टस्य तर्वे कृया यत् परिकीर्तितम् ।

पुरतोऽन्धस्येव कामिन्याः सधिलासकटाजनिरीक्षणम् ॥५३॥

All the good effects enumerated above will be nullified, when the planet under consideration is in depression, in an inimical house, is eclipsed, or is aspected by an enemy, just as the amorous side-long glances of a loving damsel are futile on a blind man.

[Vide चवनेश्वर—

द्विद्वेषमना नोचगृहस्थिना या दुर्मतिः नृप्यमनुप्रविष्टाः ।

उक्तानि निघ्नन्ति शुभानि चैते फलान्यनिघ्नान्यभिवर्धयन्ति ॥

This is a विषमयुक् where all the four quarters are dissimilar. It is called . . . defined thus :

तो मो यगी मष्पाद्यपादे स्यात्तो जगी तथा यत्र च दृश्यते ।
तदनु स्तो मश्चतुर्थे स्यात् ममसा लु विलासमुदाहृतम् ॥

सूर्यसुतोऽकंफलसमश्चन्द्रसुतश्छन्दतः समनुयाति यथा ।
स्कन्धकमार्यामीतिर्वैतालीयं च मामघी गावाऽऽर्याम् ॥१४॥

Saturn gives the same effects as the Sun does in transit, while Mercury resembles in effect the planet he conjoins with, just as the (Prākṛta) Skandhaka follows the (Sanskrit) Giti; Māgadhi, Vaitāliya, and Gāthā, Āryā in metrical form.

[We can give another interpretation in respect of Mercury's transit effects: Mercury follows in effect the Moon. The word *Chundatah* means 'at will or without any fixed rules'. The Prākṛta metre Skandhaka is the same as the Sanskrit Āryā Giti. It is defined thus:

गुर्वन्ताष्टमगणभागायां पूर्वार्धेरादृशगण्यद्वितया ।
आर्येरायभीतिर्मिता सङ्गीतगीतिभिर्मितिविधी ॥

Vaitāliya is defined thus:

पृथिव्येज्जटो गमे कलाः षट् न गमे स्थूनीं निरुत्तराः ।
न ममात्र पराश्रिता कला वैतालीयेज्जे रली गुरुः ॥

सीरोऽर्करश्मिभोगात् सविकारो लब्धवृद्धिरधिफलरम् ।
पित्तवदाचरति नृणां पण्यकृतां न तु तथाऽऽर्याणाम् ॥१५॥

When Saturn gets eclipsed by the Sun's rays, his power do harm to human beings increases greatly, except in the case of those noble persons who act righteously, just as bile being greatly vitiated (made powerful) by men basking in the Sun, troubles them, leaving out those careful men who have a regulated diet.

[The metre is *Vaiya*, defined thus:

द्विष्वजकेषु पादो दलयोराद्येषु दृश्यते मस्याः ।
पश्येति नागं तस्याः प्रकीर्तितं नामराजेन ॥

This is an ordinary Āryā where the first and third quarters have each three groups unlike the *Vipulā* variety.]

यादशेन ग्रहेणैन्दुर्युक्तस्तादृशवेत्तोऽपि ।
मनोवृत्तिसमायोमाद्विकार इव ववन्नस्य ॥१६॥

The nature of the Moon varies according to the planet she conjoins with, just as the facial expression does according to the mental frame.

[It has been already explained that the Moon is the mind of the Kāla-puruṣa. The mind takes the form of the object which it thinks of. The face too is the index of the mind.

The metre is *Vaiya*, which is defined thus:

री यदा गी तु यक्तं स्याद् श्री गावन्त्यत्र दृश्यते ।
नृतीये चरणे यसी गी जसो गुरुखो नः स्यात् ॥

The V.R. gives it thus :

यत्न नाद्यास्तो स्यातामध्वेयोऽनुष्टुभि ख्यातम् ॥

पञ्चमं लघु सर्वेषु सप्तमं द्विचतुर्थयोः ।
यद्वच्छ्लोकाक्षरं तद्वल्लघुतां याति दुःस्थितः ॥१७॥

When planets are ill-placed, the subject is humiliated, just as the 5th syllable in all the quarters and the 7th in the second and fourth feet are short in the Śloka metre.

[This metre was made prominent and popular by the pronouncement of Sage Vālmīki, who says:

पादयद्वोऽक्षरसमस्तन्त्रीलयतमन्वितः ।
शोकात्तस्य प्रवृत्तो मे श्लोको भवतु नाम्बधा ॥

Kālidāsa too says thus :

निगादविदाष्टजदशमोऽथः श्लोकात्तमपद्यत यस्य श्लोकः । (रघु. XIV)
The metre is called *Śloka*, a variety of the *Anuṣṭup* group.]

प्रकृत्यापि लघुर्ध्वज भुक्तबाहो ध्वजस्थितः ।

स याति गुरुतां लोके यदा स्युः सुस्थिता ग्रहाः ॥१८॥

A person, though low-born and of reprehensible conduct, becomes respectable in the world, when the planets are well-placed in transit, just as a short syllable occurring at the end of a foot comes to be treated as long.

[It is a rule in metrics that the final syllable, if short, may, according to necessity, be treated as long or Guru. The rule states 'यान्ते पादान्ते ...'. This verse too is in the Śloka metre.]

प्रारब्धमसुस्थितं ग्रहेण कर्मात्मविवृद्धये वृधेः ।

बिबिहन्ति तदेव कर्म तान् वेतालीयमिवायथाकृतम् ॥१९॥

Any work done by the wise for achieving prosperity, better health and the like, at a time when the planets are situated in unfavour-

able positions, will itself destroy them, just as the ceremony of raising a goblin, done improperly, destroys the doer himself.

[The metre is *vēṅṭālīy*, defined thus:

पङ्क्तिविपमोऽष्टोऽसौ कलाः पङ्क्तिं च समे स्युर्नो निरन्तराः ।

न समात्र पराश्रिता कलाः वेङ्गलीयेऽन्ते रत्नो युक्तः ॥

This is a peculiar type of metre where both the Akṣara Gaṇas and Mātrās operate. In other words it is an admixture of the both Jāti and Vṛtta. Here in the odd quarters there should be 14 Mātrās i.e. 6 Mātrās followed by Ragana, a short and a long syllable, and in each of the even ones, 16 Mātrās, i.e. 8 Mātrās followed by the same Ragana, Laghu and Guru. There is however a condition viz. in the even feet there should not be six contiguous short syllables. Moreover, the Mātrās in the even places should not be combined with the following Mātrā i.e. the 2nd, 4th, and 6th should not form Sandhi with the 3rd, 5th and 7th Mātrās respectively.]

सौख्यसमवेक्ष्य यो प्रोक्ष्यः काले प्रक्रमणं करोति राजा ।

मणुनापि स पौश्वेण दृत्तस्योपचन्दसिक्तस्य याति पारम् ॥६०॥

A king, though possessing a small army or very little prowess, starting on an expedition at the proper time, in view of the favourable positions of the planets (as explained in XVI. 40 *supra*), achieves the supreme position that is the fruit of actions eulogized or laid down in the scriptures.

[The metre is called *जीपच्छन्दसिक्त*, defined thus:

पर्यन्ते यो तद्वैय जीपमीपच्छन्दसिक्तं सुधीर्मिदम् ।

This is nothing but the *vēṅṭālīy* with the addition of a long syllable at the end of each quarter, which makes a Yagana with the Laghu and Guru, existing already.

Here the commentator refers to a work on *राज* by *सिद्धार्थ* and quotes the following:

स्वराणि वा स्वयम् वा विवर्गजगृहाणि वा ।

स्वोच्चं वा भवनं यातो विचरन् प्राकृतीं गतिम् ॥

वपुष्मान् वणवान् भास्यान् वनैः सर्वैः समन्वितः ।

वलिभिः कारकैर्मितं ग्रहैः समवलोकितः ॥

विवि भौमान्तरिक्षेष्वथ यशोत्पातैरपोहितः ।

स्वजन्मस्थं च वर्गं च भागं चोपगतः शुभः ॥

योऽनुकूलो विजेता वा स ज्ञेयः सुखिनी ग्रहः ।

ययोक्तविपरीतो यो विज्ञातव्यः स दुःखितः ॥

मानमात्राशोचितं नुस्मितैः प्रवसन् ग्रहैः ।

विन्दते दुःस्थितैस्त्वैतैस्त्वद्विषयमपनुते ॥

Vide कवी—

दैवोपहृता यात्रा कस्याश्चदपि भवति यानुष्वेत् ।

क्षितिपस्यानुपकारा सर्वस्य चिनामनीया स्यात् ॥

तस्मादतिसामर्थ्यं प्रवर्तमानेऽपि दैवहीनेन ।

यात्रोद्यमो न कार्यः स्वसुखोदयमिच्छता राज्ञा ॥

Vide also Varāhamihira's tips for यात्रा—

यात्राजसिहवुरगोपगता वसिष्ठा मन्वा शनैश्चरद्बुधोपानसां गृहेषु ।

भानो कुलीरणाशिवृषिकगोऽतिदीर्घां शस्ता तु देवलयतोऽश्वनि पृष्ठतो वा ॥

यात्रा नृपस्य शरदीष्टफला मघां च छिन्दे र्षां न निवमोज्ञ च केचिदाहुः ।

छिन्देऽप्यरेभंदति दैवयुतस्य सिद्धिः सामान्यमपि सिद्धं प्रतिभूतिपानाम् ॥

Next the author switches over to Daṇḍakas in order to explain the different activities to be performed on the different weekdays. Here each Daṇḍaka is treated as a foot.

उपचयमनोपपातस्य भानोदिने कारयेद्देवताभ्याश्चकाष्टास्थिचर्मो णिकात्रिभुमरत्नग-
नक्षत्रालचीरायुधोद्यादवीकूरानोपतेवाभियेकोषप्रक्षोभपण्यादिगोपालकास्तारवैद्याह-
मूढावदाताभिविक्रयतशूराहुयस्ताभ्रयाध्यनिकर्माणि सिद्धयन्ति लग्नस्थिते वा एवौ ।

On the day presided over by the Sun who passes through the 3rd, 6th, 10th or 11th house from the natal Moon, or is posited in the ascendant at the time, work connected with the following things may be undertaken to achieve success: Gold, copper, horse, wood, bones, skin, woollen articles, mountain, tree, the perfume Tvac (cassia bark), shell (*unguis odoratus*), serpent, thief, weapons, forest, cruel deeds, service of kings, coronation of kings, medicine, silk, trade (or jungle products), cowherd, desert physician, stone, fraud, spotless ones, famous ones, heroes, those famous for fighting, marchers and fire.

[The commentator notes two variant readings viz. *ऊमिका* and *कन्यदि* instead of *ओणिका* and *पण्यादि* respectively '*ऊमिका जपयित्वा*'—says he.

Vide the *समाससंहिता*—

नृपमग्निपञ्चकर्मणि बुद्धकायार्थेण याते च ।

सूर्यस्य दिवसे प्राप्तास्तानि सर्वाणि कारयेत् ॥

Vide *यवनेश्वर*—

नृपप्रतिष्ठापुष्टयुद्धयोधहेमाम्निगोमूत्रमिषकप्रयोगान् ।

रवेदिने वन्यमृगादंतादि प्रजस्यते द्विजमयकृच्छ्रं वै ॥

Vide गर्ग—

कोयं श्राद्धं नृपाङ्गैर्दं शत्रूणां चैव बन्धनम् ।
अध्वानं च विवाहं च निधिकार्यं च कारयेत् ॥
तनुशुद्धिसिराकर्मं यदवापचविमोचनम् ।
सर्वमेतद् यथोद्दिष्टं कारयेद् रविवामरे ॥

शिशिरकिरणवासरे तस्य वायुदग्मे केन्द्रसंस्थेऽथवा भूधर्णे राहलमुक्ताब्जव्याम्बु-
धमेतुमोन्याङ्गनाक्षीरसुस्निग्धक्षुपानूपद्यान्यद्रव्यविप्राव्यनोतक्रियाभृङ्गिकुप्यादि-
सेनादिप्राकन्दभूपालसौभाग्यनक्तश्चरत्संस्मिकद्वयमानुष्यपुष्पाम्बरारम्भसिद्धिर्भवेत् ॥

On a day presided over by the Moon or when she is the ascendant or when Sign Cancer is rising or when she is posited in one of the Kendras (angles), work relating to the following things will be successful:—Ornaments, couch-shells, pearls, lions and the like, silver, water, sacrifice, sugar-cane, catables, women, milk, milky trees, grass, marshy place, corn, liquids, Brāhmanas, path (or travel), singing, horned animals, agriculture etc., commander of an army, a king who attacks another from behind, kings, popularity, nocturnal beings (or evil spirits), medicines for phlegmatic troubles, maternal uncle, flowers and clothes.

[Vide the समाससंहिता—

जनस्त्रीराजकर्माणि मृदून्यन्यानि तानि च ।
तानि चन्द्रदिने कुर्यात् शुक्लपक्षे विशेषतः ॥

Vide also गर्गनेत्र—

स्त्रीसङ्गमालङ्करणाम्बररत्नचक्रिक्रियाहर्षसुखाश्रयाश्च ।
कुर्यात् चन्द्रस्य दिने प्रधानयत्रोत्सवान् रत्नरसाजने च ॥

CF. also गर्ग—

उपमोमं तथा शय्यां नवमिश्रे मृदं चरेत् ।
पचेद् धृतं च तैलं च सम्बन्धं चाग्न कारयेत् ॥
क्षुरकर्म तथा दानं यवां वैश्वप्रवेशनम् ।
नृपसन्दर्शनं विन्द्यात् कुर्याच्चैव निवेशनम् ॥
सर्वमेतद्यथोद्दिष्टं कुर्याच्चन्द्रदिने शुभे ॥

क्षितितनयदिने प्रसिद्धयन्ति धात्वाकरादीनि सर्वाणि कार्याणि चामोकराग्निप्रबाल-
युधकोयैर्चौर्यभिघातादधीर्गसेनाधिकारारतया रक्तपुष्पद्रुमा रक्तमन्यच्च तिकतं कटुद्रव्य-
कूटाहिप्राशानितस्वाः कुमारः भियक्छाक्यमिक्षुक्षपावृत्तिकोशेसशठघानि सिद्धयन्ति
वश्मास्तथा ॥

On the day presided over by Mars, the following things become fruitful:—All activities connected with mines, ores etc. (their preparation etc.) gold, fire, corals, weapons, cruel deeds, theft, hitting (or attacking), forests, command of an army, trees with red flowers, other red substances, bitter and pungent things, earning wealth by fraud and snake-charm, boys, physicians, Buddhist monks, nocturnal activities, lord of the exchequer, roguery and snobbery.

[In the place of कोशेन some read कोण्य, meaning silk.

Vide the समाससंहिता—

दुर्गग्रहणवर्माणि हेमकर्माणि यानि च ।
तथा च पशुकर्माणि कुर्याद् भोमदिने नरः ॥

CF. पक्षेण्वर—

वद्यावरोघावृत्तिभवेदाः स्तेयादिशस्त्रादिविषप्रयोगाः ।
दिने कुजस्य ध्वजिनीनिवेशः कार्याः सुवर्णाजपशुक्रियाश्च ॥

Vide गर्ग—

सायुध कारयेत् प्राज्ञः पापकर्म तर्धे च ।
बन्धनाद्यानि कर्माणि लुब्धनं तु क्षयादिकम् ॥
यथुल्लस्यात् कर्तव्या पूजा च शिखिकुपकुटीः ।
पूजयेदनलं चाव यन्त्रकार्यं समारभेत् ॥
मन्त्रकर्म विवाहं च दिने भोमस्य व्रजेयेत् ॥

हस्तिमणिमहोत्सुगन्धोनि वस्त्राणि साधारणं नाटकं शास्त्रविमानकाव्यानि सर्वाः
कलायुक्तमो मन्त्रधातुकियावादनं पुष्पपुष्पव्रतयोः गवतास्तथाऽऽयुधमायानुत्तान-ह्रस्वाणि
दीर्घाणि मध्यानि च छन्दस्तथाऽऽयुष्टिप्रमातानुकारीणि कार्याणि सिद्ध्यन्ति सीम्यस्य
तन्नेर्जह्य वा ॥६१॥

On a day presided over by Mercury or when Mercury is on the ascendant, all work undertaken in connection with the following things will be crowned with success: Green substances, gems, lands, perfumes, garments, things that are both harsh and mild, drama, Śāstra, science (metaphysics), poetry, all fine arts, preparation of compounds, mixtures etc., achieving control over a Mantra, alchemy, arguments, skill, meritorious deeds, observance of vows, messengers, elixirs (that prolong life), feigned talk, falsehood, bath, things done in a short, moderate and long interval to captivate other's hearts, (or short, medium and long articles?) like the foot-prints on the earth during a heavy rain.

[The स्नान, bath, mentioned here may be taken to mean the

'royal ablution' known as *rajanīya*, as well. When there is heavy rain, the footprints on the earth, soaked by rain, appear in various shapes, some short, some medium and some others long. The metre too is called *चण्डवृष्टिप्रयात*, which is defined thus:

प्रथमक इह दण्डकचण्डवृष्टिप्रयातो भवेन्नद्वयेनाथ रैः सप्तभिः ।

प्रतिपदमिह रैकवृद्धाः स्युरर्णवव्याजनीमृतसीलाकरोद्दामजङ्घादयः ॥

The prototype of this *Dandaka* has in each foot two *Nagāṇas* followed by 7 *Ragāṇas*. The *Āgūpurāṇa* (334-30) says that we get *अणं, अणव, व्याल, जीमूत* etc. types of *Dandaka* with 8, 9, 10, 11 etc. *Ragāṇas* at the end. Our author, who has used 32 *Ragāṇas* in each foot, has not tried to split the hair and given different names. In his view all the varieties where *Ragāṇas* are employed after 6 short syllables in the beginning, should be brought under the single name of *चण्डवृष्टिप्रयात*. There are many other types of *Dandakas* where instead of *Ragāṇa*, we have *Yagāṇa*. It is then called *प्रणित*. There are also varieties where *Jagāṇa* takes the place of *Ragāṇa*. According to *रात* and *सण्डव्य* this *Dandaka* in the text is *सुवर्ण*. For they say :— *सुवर्णश्च-ण्डवेष्यत्तयो जीमूत एव च । यलाहको भुजङ्गरश्च समुद्रमेति दण्डकः ॥*

Vide the *सप्तसर्गहोत्रा*—

स्वाध्यायशिलाध्यायामकलाकर्मरतानि च ।

तानि सौम्यदिने कुर्याद् यदि पापैर्न सङ्कृतः ॥

CF. also *यवनेश्वर*—

स्वाध्यायसेवालिपिलेखशिल्पव्यायामनैपुण्यकलाविशेषाः ।

द्विष्टक्रियाः काञ्चनघातुयुक्तिवाम्युक्तिसन्धिप्रभृता बुधेर्दक्षि ॥

CF. also *गर्ग*—

चन्द्रयोधवधं सर्वं व्यायामं च विशेषतः ।

नृपसेवा च यात्रा च तथैव कवविक्रमौ ॥

वीराश्च योजयेत्प्राज्ञो ब्रह्मन्मार्गाण्य च मोचयेत् ।

एवं मितं च शिष्यं च वन्दुभिः सह सङ्गमम् ॥

प्राश्रये च तथा भूमी केदारे वपने तथा ।

शिक्षेत रूपकर्मणि दिने चन्द्रमुतस्य च ॥

सुरगुरुदिवसे कनकं रजतं तुरगाः करिणो वृषभा मिथनोपधयः ।

द्विजपितृसुरकार्यपुरःस्थितधर्मनियारणवानरचूषणनूपतयः ।

विबुधभवनधर्मसमाश्रयमङ्गलशास्त्रमनोजबलप्रवतस्यगिरः ।

व्रतहवनघनानि च सिद्धिकराणि तथा रुचिराणि च वर्णदण्डकवत् ॥६२॥

On the day presided over by Jupiter, all things pertaining to the following may be done with advantage:— Gold, silver, horses, elephants, bulls, physicians, medicines (or herbs), propitiation of *Brāhmaṇas*, the *manes* and Gods, leaders (infantry), umbrellas, chowries, ornaments, kings, temples (or installation of deities and construction of houses), performance of religious acts, auspicious ceremonies, *Sāstras* (scriptures), attractive things, tonics (or nutritious food), truthful speech, observance of vows, sacrifices, wealth, beautiful and excellent things, like a stick with good colours.

The metre too is called *चण्डवृष्टि*, having four feet, each foot having 2 *Nagāṇas* in the beginning followed by 7 *Bhagāṇas* and a long syllable coming at the end. This is not mentioned in the available texts on prosody. That is why *Bhāṭṭapāla* does not quote any definition, but only scans the line.

Vide the *सप्तसर्गहोत्रा*—

आग्निपीष्टिककर्माणि तथा ज्ञानाश्रितानि च ।

तानि कृत्स्नं विधेयानि दिने देवगुरोः शुभे ॥

also *यवनेश्वर*—

दिने गुरोर्धामिकपीष्टिकेऽप्याद्याध्यामिधेयक्रमुण्डनादि ।

क्रियाश्रिता धर्मसुदर्शनवरचदेहाध्यायप्राणपरयाश्रयाश्च ॥

also *गर्ग*—

यज्ञं च विविधं कुर्यात्तर्पांसि च विशेषतः ।

यज्ञे यज्ञे तपस्तेपे छादयेत् कारयेद् गृहम् ॥

आरभेद् भारतं वेदं ज्योतिषं च विशेषतः ।

ग्राहयेत्तववस्त्राणि यात्रां दद्यान्नृपस्य च ॥

आदिशेच्च व्रतं पुत्रे वीजान् सर्वाश्च वपयेत् ॥

योजयेच्छकटं चात्र दिने देवगुरोः शुभे ॥

सुरगुरुदिवसे

चित्रवस्त्रव्यवेश्यकामिनीविलाससहस्रयौवनोपमोगरभ्यभूषणः, स्फटिकरजतममयोपचारवाहनेऽश्वारदप्रकारगोयणिकृशोचलोवघाम्बुजानि च ।

On a day owned by Venus, things connected with the following may be done successfully:— Painting, clothes, aphrodisiacs, courtesans, loving damsels, sports, laugh, enjoyment of youth, places of attraction (like gardens), crystals, silver, indulging in amorous activities, vehicles, sugarcane, autumnal crops, cattle, trade, agriculture, medicines, and lotus and the like.

This is only the first half of a *Dandaka*, the latter half being given in the next passage.

Vide the समाससंहिता —

कलागन्धर्वकर्मणि रत्नकर्मणि यानि च ।
तानि कार्याणि दिवसे सदा दैत्यगुरोः शुभे ॥

also यवनेश्वर —

गन्धर्वविद्यामणिरत्नगन्धर्भूमिगणसाम्यरभूषणानाम् ।
स्त्रीपण्यकोशोत्पन्नमन्दनानां क्रियाविधिः शुक्रदिने प्रचरतः ॥

Cf. गर्ग —

गजमश्वं प्रयुज्यन्ति कर्णबन्धे नियोजयेत् ।
विघ्नेसुरां च मद्यं च प्रचरेत्कुरुमाम्बरम् ॥
गन्धार्श्वं विविद्यामद्यात् कामयेच्च वराङ्गताः ।
सूते च सङ्घाता प्रीतिं तिलं तैलं च योजयेत् ॥
मङ्गलं स्थापयेदेव रोपयेच्चैव परदद्यात् ।
सर्वमेतद्यथोद्दिष्टं कुर्याच्छुक्रदिने शुभे ॥

सकृत्सुतदिने च कारयेन्महिष्यजोष्टुकुण्डलोद्दासयुद्धनीचकर्मपक्षिषीरपाशिकान्
कमुसयिनपयिशीर्णभाण्डहस्त्यपेक्षविघ्नकारणानि चान्यथा न साधयेत्समुद्रगोष्प्यपं
कणम् ॥६३॥

On the day presided over by Saturn, one should do work relating to the following things for achieving success:— She-buffaloes, goats, camels, iron, slaves, old persons, lowborn persons, birds (like vultures), thieves, hunters, the mannerless, broken pots, elephant-catching and obstructionist activities. Otherwise (in other activities), one will not get even a drop of water in the ocean.

The metre is called समुद्रदण्डक which has न न र ज र ज र ज र न र गृ i.e. letters with two Nagas in the beginning followed by 4 groups of Ra-Jagāṇas and Ragāṇa, a short and a long syllable.

Vide the समाससंहिता —

शास्त्राणि पाशकर्मणि पशुकर्मणि यानि च ।
तानि सौरदिने कुर्यात्सोहकर्मणि यानि च ॥
संवत्सरे तथा मासे होरायामुदये तथा ।
उक्तानि यानि कर्मणि तथा कुर्याद् ग्रहस्य च ॥

Cf. यवनेश्वर —

विद्याप्रमशस्त्रद्रुमीसर्वाहोपकारवन्धावृत्तपारणानि ।
सर्वं च पापात्मकमकंजालि कार्यासवप्रयत्नितानि चेष्टम् ॥

also गर्ग —

नियोगान् विविधान् कुर्याद्वैश्वं चापि प्रवेशयेत् ।
कर्म चौर्यं मूर्ति चैवाश्वरयेष्वयवयोजनम् ॥
हस्त्यपेक्षा विघ्नकर्म द्रव्यं दम्भाश्रितं तथा ।
वर्जयेच्चैव यात्रां च दिने सूर्यमृतस्य च ॥

विपुलामपि बुद्ध्या छन्दोविधिति भवति कार्यमेतावत् ।
श्रुतिसुखवृत्तसङ्ग्रहमिममाह वराहमिहिरोक्तः ॥६४॥

Although one knows the extensive ramifications of the science of prosody, one cannot do more than what has been shown (i.e. cannot employ all the varieties of metres). Hence Varāhamihira has given here the essence of metres that are pleasant to hear.

[This is in विपुला, a kind of Aryā defined thus:

उल्लङ्घ्य गणत्रयमादिभं शबल्योद्भवोऽर्थयति पादः ।
यस्यास्ता पिङ्गलनामो विपुलामिति समाख्याति ॥

The main characteristic of this metre is that the first quarter goes beyond three Gāṇas i.e. the third Gāṇa breaks in the middle of a word. In our example the third Gāṇa is made up of दृष्टा of बुद्ध्या and छन् of छन्दो. When this kind of breaking is done in the first half, it is called आदिविपुला, when in the second half, अन्तविपुला; and when in both the halves, उभयविपुला. See अनुवाक्य of पिङ्गल footnotes, page 51. Halāyudha says that there will be 80 varieties of the Āryā by the combinations of ग्या, the 3 kinds of विपुला, the three of चपला and the four of गीति. Bhaṭṭotpala, echoing the author's statement to the effect that he has summarized metrics in a pleasing manner, remarks:

बहूमिराचार्यश्छन्दोलक्षणयुक्तं तच्च दुर्बिज्ञेयमश्रव्यं च । वराहमिहिरेण पुनः श्रव्यं
सुखबोधं व्यापकं संक्षिप्तमुक्तमिति ।

Feeling this chapter to be of unusual importance the commentator closes his विवृति with the following verse:

वराहमिहिरोद्योत्स्मिच्छन्दसां सारसङ्ग्रहं ।
उत्पलां गोचरे टीकां चक्रे शिष्यहितावदाम् ॥

should start with the feet and go upwards. The exact meaning of रूपमत्र is 'the sacrifice of the form'.]

चैत्रस्थं बहुलपक्षे ह्यष्टम्यां मूलसंयुते चन्द्रे ।

ह. युपवासः कर्तव्यो विष्णुं सम्पूज्य घृण्यं च ॥६॥

One should worship Lord Viṣṇu and the Stellar Deity and then observe fast on the 8th day of the dark fortnight in the month of Caitra, when the Moon passes through the asterism Mūla, synchronizing with Monday.

[The fast and worship should be gone through in the order of the limbs of the Nakṣatra-puruṣa i.e. after Mūla, it should be done on a day ruled by the asterism Rohiṇi, and then by Aśvinī and so on, until the last asterism viz. Ārdrā, is reached.

CC. एवं—

अष्टम्यां मधुमासस्य कृष्णपक्षे तु तैश्चैत्रं ।

नक्षत्रे चन्द्रपारं तु सुहृत्तं तु गुणान्वितं ॥

भारभेदुपनवाग्नयं शतं धर्मदत्तः पुमान् ।

येन पूर्णं मनुजो रूपशोभावाप्नुयात् ॥

वद्याव् वते समाप्ते धृतपूर्वं भाजनं सुवर्गयुतम् ।

विप्राय कालविबुधे सत्त्वं चैव स्मरन् स्मरन् ॥७॥

When this observance has been completed, the performer should make a gift of a vessel filled with ghee, along with gold, gems and clothes, according to his means, to a Brāhmana, well versed in astrology.

ग्रन्थः क्षीरघृतोत्कर्तः सह गृहविप्रान् समभ्यर्चयेद्

वद्यात्तेषु सुवर्णवस्त्ररत्नं तावन्ममिच्छन्नरः ।

पादक्षीरप्रसृतिं क्रमादुपवसन्नङ्गुलीनामस्वपि

कुयस्कोक्तवपूजनं स्वविधिना घृण्यस्य पूजां तथा ॥८॥

A person wishing for attractive features should worship and feed Brāhmanas with dishes prepared in milk and ghee, mixed with jaggery; he should also present them with gold, silver and clothes. Then he should fast regularly on the days when the Moon passes through the several asterisms beginning with Mūla and representing the various limbs of the Stellar Person, and also worship, in accordance with the rules of the Pañcarātra system of worship, Lord Hari, and the Stellar Deity.

रूपसत्रम् ॥१०५॥

Chapter CV — Worship of the Stellar Deity

पादौ मूलं जङ्घं च रोहिणीं जानूनी तथाश्विन्यः ।

ऊरू चापादद्वयमथ गुह्यं कल्पादीहितयम् ॥९॥

कटिरपि च कृत्तिका पार्श्वयोश्च यमला मर्दान्ति मध्यपदाः ।

कुक्षिस्था रेवत्यो विजयेमूरोऽनुराधा च ॥१०॥

पृष्ठं विद्धि धनिष्ठां भुजौ विशाखा स्मृतौ करो हस्तः ।

अङ्गुल्यश्च पुनर्वसुराश्लेषासञ्जितारच नखाः ॥११॥

श्रीक्षा ज्येष्ठा भ्रमणं भवणौ पुष्यौ मूर्धं द्विजाः स्वातिः ।

हसितं शतभिषगय नासिका मया मृगशिरौ नेत्रे ॥१२॥

चित्रा तलादसंस्था शिरो धरण्यः शिरोऽह्नाश्चादी ।

नक्षत्रपुलकौस्यं कर्तव्यो रूपमिच्छद्भिः ॥१३॥

The feet of the Stellar Deity are represented by the asterism Mūla; the shanks, by Rohiṇi; the knees, by Aśvinī; the thighs, by the two (Pūrva and Uttara) Āśādhās; the privities, by the two (Pūrva and Uttara) Phalgunīs; the hips, by Kṛttikā; the sides, by the two (Pūrva and Uttara) Bhādrapadās; the stomach, by Revatī; the breast, by Anurādhā; the back, by Dhaniṣṭhā; the arms, by Viśākhā; the hands, by Husta; the fingers, by Punarvasu; the nails, by Āśleṣā; the neck, by Jyēṣṭhā; the ears, by Śravagā; the mouth, by Puṣya; the teeth, by Svāti; laughter, by Śatabhiṣaj; the nose, by Maghā; the eyes, by Mṛgaśīras; the forehead, by Citrā; the head, by Bharaṇī; and the hair, by Ārdrā. In this manner, the form of the Stellar Deity has to be constituted by those who wish for good physical features.

[It is well known that the 12 signs of the zodiac represent the various limbs of the Kālapuruṣa. Likewise the 27 asterisms are distributed among the limbs of the Nakṣatra-puruṣa. It is an accepted principle in Sanskrit literature that description of heavenly beings

[There are many systems of worship, the chief of which are the Pañcarātra, Vaikhāṇasa and Pāsupata. The metre is *śārdūlavikrōḍhit*.]

प्रसम्बबाहुः पृथुपीनवक्त्राः सपाकराक्षयः सितचक्षुःश्रवन्तः ।

गजेन्द्रगामो कमलायताक्षः स्त्रीचिन्तहारो स्मरसुखमूर्तिः ॥ ६ ॥

A man who performs this worship of the Stellar Deity will have (in the next birth) long arms (touching the knees), broad and muscular breast, moon-like face, white and beautiful teeth, the gait of lordly elephant, long eyes resembling the lotus, a personality that captivates the hearts of damsels, and a body verily like that of Cupid.

[The metre is *उपजाति*.]

शरदमलपूर्णचन्द्रद्युतिसदृशामुखी सरोजदलनेत्रा ।

चित्रदशना मुकुर्णा अमरोदरसन्निभेः केशा ॥ १० ॥

पुंस्कोकिलसमवाणी सास्त्रोष्ठी पञ्चपत्रकरचरणा ।

स्तनभारानतमध्या प्रदक्षिणायतनेषा नाभ्या ॥ ११ ॥

कदलीकाण्डनिभोवः सुश्रोणी वरकुङ्कुमरा सुभगा ।

सुमिलण्डाङ्गुलिपादा भवति प्रमदा मनुष्यश्च ॥ १२ ॥

A woman who performs this worship will be born with a face as bright and lustrous as the autumnal full Moon, eyes like the petals of lotus, beautiful (and sparkling) teeth, fine ears, hair resembling the belly of the bees, a voice as sweet as that of an intoxicated cuckoo, red lips, hands and feet as tender and charming as lotus-petals, a slender waist bending under the weight of the bosoms, a navel with turns from left to right, thighs similar to banana trunks, fine buttock and excellent loins. She will win the love of her husband, and have well-knit toes. These results accrue, *pari passu*, to men as well.

I think that verses 9 to 12 form one unit, and the subject of verse 9 is given at the end of verse 12. Hence it is not necessary to construe मनुष्यश्च as 'the woman may also be born a man'. Here the author like Kālidāsa, has heaped together all the available standards of comparison. Vide LXX and notes *supra*. कुङ्कुमर इ अघनमूष the cavity of the loins just above the hips. Vide 'नितम्बक (कु) पको यो तु कुङ्कुमरसन्निभो ।']

यावन्नक्षत्रमाला विचरति गगने भूषयन्तीह भासा

तावन्नक्षत्रभूतो विचरति सह तर्जुणोऽह्नोज्ज्वलेयम् ।

कल्पादौ चक्रवर्ती भवति हि मतिमांस्तत्क्षयाच्चापि भूयः

संसारे जायमानो भवति नरपतिर्दक्षिणो वा घनादघः ॥ १३ ॥

Such a person, man or woman, (as has performed this worship) will become a star and move with the stars in the firmament, as long as the rows of stars move in the sky and illumine the world, till the end of the Creator's day i.e. Kalpa. And when the universe is re-created, the person will become a wise monarch; and will be reborn in the world as a king or a rich Brāhminya.

[With this the topic of 'the sacrifice to the form of the Stellar Deity' is concluded. The following verses give names of months. The metre of this verse is *शफरा*.]

मृगशीर्षाद्याः केशवनारायणमाद्यवाः षणोविंशदाः ।

विष्णुसद्युसूदनाद्यौ त्रिविक्रमो वामनश्चैव ॥ १४ ॥

भीष्मरतामा तस्मात् सहृषीकेशश्च पयनापरश्च ।

धर्मोवर इत्येते मासाः प्रोक्ता यथासङ्गम् ॥ १५ ॥

The twelve lunar months beginning with Mārgaśīrṣa are said to be presided over by Keśava, Nārāyaṇa, Mādhava, Govinda, Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Śūdhara, Hṛṣīkeśa, Padmanābha and Dāmodara respectively.

[These are the twelve famous names of Lord Hari. Here the counting of months is done, not from Caitra, but from Mārgaśīrṣa, which has some historical importance. At one time the year must have started with that month. That is probably the season for the Lord's statement in the Gītā, 'मायानो नार्योर्वीजम्'. In the last line in the place of ममा प्रोक्ताः some read as मातेनाः स्मृतः.]

मासनाभसम्प्रेषितो नरो द्वादशीषु विधिवत्प्रकीर्तयन् ।

केशवं सप्तभिपूज्य तत्पवं यति यत्र न हि जन्मजं भयम् ॥ १६ ॥

One who fasts (on the 11th days) of the several months and worships Lord Keśava according to rules, repeating the respective names on the 12th days, attains His world i.e. Viṣṇu-loka, where there is absolutely no fear of rebirth (as he attains emancipation or oneness with the Lord).

[Though the text may be interpreted that the fasting is to be done on the 12th day (Dvādaśī) of every month, yet in the light of the rules laid down in the Dharma-Sūtra, fasting is allowed only on the Ekādaśī day and Pāraṇā (breakfast), the next day after the worship of the Lord. For the glory of Viṣṇupada see R̥gveda I. 154-6.

The metre is रघोदका.]

उपसंहाराध्यायः ॥१८६॥

Chapter CVI—Conclusion

ज्योतिःशास्त्रसमुद्रं प्रमथ्य मतिमन्दरादिनाऽथ भवा ।

लोकस्यालोककरः शास्त्रत्रयशङ्कुः समुत्क्षिप्तः ॥१॥

Having churned the ocean of astrology with the Mandara mountain of my intelligence, I have taken out the Moon of Science (this work) that affords light (enlightenment) to the world (people).

[According to the Purāṇas the Gods and demons churned the milk-ocean for the sake of ambrosia. Before that many things such as Kāmadhenu, Kalpa-vṛkṣa, Kaustubha gem, the Moon etc. were brought out. Even the Goddess of wealth was one of the products. Vāsuki, King of Serpents, was made the rope and mount Mandara, the churning rod. This idea is behind the metaphor employed here by the author. He suggests that this work represents the essence of the entire astrological lore, which is a fact. For, there is nothing of astrology or astronomy which does not find a place here. In fact it has been made a veritable encyclopaedia, containing many subjects like botany, zoology, water-divination, meteorology, gemology, perfumery, palmistry etc.]

पूर्वाचार्यपण्या नोत्सृष्टाः कुर्यता भवा शास्त्रम् ।

तानवलोकयेदं च प्रपश्यन् कामतः सृजताः ॥२॥

I have not discarded the works of ancient seers while writing this scientific work. Hence, O ye good men, you may by all means compare mine with theirs, and accept which ever you like.

[The suggestion is that the readers may find our author's work more acceptable than those of the ancient sages, as this is composed succinctly, lucidly and in a charming manner. Here we are reminded of Kālidāsa's words to the following effect :

पुराणमित्येदं न भाग्यं सर्वं न चापि काव्यं न वमित्यवश्यम् ।

सन्तः परोक्षान्यतरद्भजन्ते मुढः परप्रत्ययनेयवृद्धिः ॥ (मालवि,)]

अथवा कृशमपि सुजनः प्रथयति दोषार्णवाद्गुणं दृष्ट्वा ।
नीचस्तद्विपरीतः प्रकृतिरियं साध्यसाधूनाम् ॥३॥

Or, good men, on finding some excellence, though slender, in an ocean of faults, proclaim it, while the mean-minded do contrariwise (i.e. finding a minor flaw in an ocean of excellences, proclaim the fault alone). This is the nature of the good and the wicked.

दुर्जनैर्हृताशतम् काव्यमुष्णं विशुद्धिमाप्नोति ।
धावयितव्यं तस्माद्वृष्टजनस्य प्रयत्नेन ॥४॥

The gold of poetry being heated by the fire of wicked men gets purified. Hence, it should be read to the wicked by all means.

[A fine satire on the carping criticism of wicked men is found here. Generally great poets praise good critics and condemn the bad ones. The metaphor employed by the author is very striking. This metaphor has been suggested by the famous verse of Kālidāsa in the Raghu-1.10 :

तं मत्तः श्रोतुमर्हसि गवसद्व्यक्तिहेतवः ।
हेम्नः संलक्ष्यते ज्योतिः विगृह्यः श्यामिकापि वा ॥

The famous Karmāṇaka Saint composer, Purandaradāsa says in one of his songs: "There ought to be traducers. Without them the glory of the virtuous would not gain celebrity. For example, the paddy grain would be worthless without its slender thorn".]

अग्न्यस्य यत्प्रचरतोऽस्य विनाशमेति
लेख्याद् बहुभुतमुखाध्यायमक्रमेण ।
यद्वा मया कुरुतमत्पमिहाकृतं वा
कार्यं तदत्र विदुषा परिहृत्य रागम् ॥५॥

Whatever matter of this work gets lost or altered in the course of its circulation by the fault of scribes or of students receiving oral instruction from the learned, may kindly be supplied or set right by scholars avoiding jealousy; so too, whatever I have ill-done, done negligently, or not done at all.

[The author shows his humility and appeals to the learned not to misjudge him. The metre is वसन्तविलका.]

विमकरमुनिगुरुचरणप्रणिपातकृतप्रसादमतिनेवम् ।
शास्त्रमुपसङ्गृहीतं नमोऽस्तु पूर्वप्रणेतृभ्यः ॥६॥

With my intellectual power blessed by the Divine Sun (and other planets), the Sages (like Vasiṣṭha) and my preceptor (i.e. my own father Ādiyaśāsa), as a result of my having made obeisance to their feet, I have only summarized (or given the essence of) this science. Hence I offer salutations to the ancient authors.

शस्त्रानुक्रमणी ॥१०७॥

Chapter CVII—Table of Contents of this Work

According to Urpala great scholars append a table of contents to their works in order to save them from the flaws introduced by scribes and manuscripts.

शास्त्रोपनयः पूर्व सांवत्सरसूत्रमर्कचारम्भ ।

शशिराहूमीमधुगुप्तितमःदशविप्रहाणां च ॥१॥

The first chapter in this work treats of 'introduction of the science'; the next, of the 'rules for astrologers'; the next, of the 'transit of the Sun'; the next (4th) of the Moon, 5th of Rāhu, 6th of Mars, 7th of Mercury, 8th of Jupiter, 9th of Venus, 10th of Saturn and 11th of the Ketu.

चारश्चापस्वप्नेः सप्तर्षीणां च कर्मयोगश्च ।

नक्षत्राणां व्यूहो ग्रहमर्कप्रहविमर्शश्च ॥२॥

The 12th chapter deals with the transit of Agastya or Canopus; the 13th with that of the Great Bear (Seven Sages); the 14th with the division of the country on the basis of the stars; the 15th with the Nakshatra-vyūha (allotment of objects to the asterisms); the 16th with Grahabhakti (Planetary Dominions); the 17th with planetary conflicts.

ग्रहमर्कयोगः सम्प्रग्रहवर्षकलं प्रहाणां च ।

भृङ्गादसंस्थितानां मेघानां भर्तृलक्षणं च ॥३॥

The 18th chapter deals with the conjunction of the Moon with the planets; the 19th with the years presided over by the planets and their effects; the 20th with the planetary triangle; and the 21st with the pregnancy of clouds.

घाटनवर्षणरोहिणिव्याघातस्रपदयोगाः ।

क्षणवृष्टिः कुमुदलताः सन्ध्याचिह्नं दिशां बाहः ॥४॥

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The 22nd chapter is on the retention of foetus; the 23rd on the quantity of rainfall; the 24th on the Moon's conjunction with Rohini; the 25th on her conjunction with Svāti; the 26th on her conjunction with Āṣādhā; the 27th on Bhādrapadāyoga; the 28th on immediate rain; the 29th on flowers and creepers; the 30th on the signs ■ twilight; and the 31st on the glow at the horizon.

[In our text we have वातचक्र or 'wind circle' instead of the *Bhādrapadāyoga*. It is quite possible that the original chapter being lost some one must have put this in its stead.]

भूकम्पोल्कापरिवेपलक्षणं शक्रवापणपुरं च ।

प्रतिसूर्या निर्घातः सत्यव्याधकाण्डं च ॥५॥

The next i.e. 32nd chapter deals with earthquakes; the 33rd with meteors; the 34th with halos; the 35th with rainbows; the 36th with aerial city; the 37th with mock Suns; (the 38th with haze); the 39th with portentous thunder; the 40th with the growth of crops; the 41st with the classification of substances; and the 42nd with fluctuation of prices.

[In this list chapter 38 on रजोवर्ण is not found. Hence it is evidently an interpolation.]

इन्द्रध्वजनोरजतखञ्जनकोत्पातकीर्तिचिह्नं च ।

पुण्याभिषेकपट्टप्रमाणमसितलक्षणं वास्तु ॥६॥

The next i.e. 43rd chapter, deals with the glories of Indra's banner; the 44th with lustration ceremony; the 45th with wengails; the 46th with portentous phenomena; the 47th with Mayūratitika (motley miscellany); the 48th with royal ablutions; the 49th with royal crowns; the 50th with swords; (the 51st and 52nd with Āṅgaridyā and Pīṭakalakṣaṇa respectively); and 53rd with archi-lecture.

उदकार्यसमारामिकममरासयलक्षणं कुलशलेपः ।

प्रतिमर वनप्रवेशः मुरभयनानां प्रतिष्ठा च ॥७॥

The next chapter viz. 54th, deals with the exploration of water-springs; the 55th with the treatment of trees; the 56th with the description of temples; the 57th with adamantine glue; the 58th with idols; the 59th with entry into the forest; and the 60th with installation of idols.

चिह्नं गवामथ शूनां कुक्कुटकूर्माजिपुरुषचिह्नं च ।
पञ्चमनुष्यविभागः स्त्रीचिह्नं वस्त्रविच्छेदः ॥८॥

The next chapter viz. 61st, treats of the signs of cows; the 62nd of dogs; the 63rd of cocks; the 64th of tortoises; the 65th of goats; (the 66th and 67th treat of the Signs of horses and elephants respectively); the 68th of men; the 69th of the five kinds of great men; the 70th of maidens; and the 71st of slits of garments.

वामरवण्डपरीक्षा स्त्रीस्तोत्रं चापि मुमगकरणं च ।
काव्यपिकानुलेपनपुंस्त्रीकाव्यायशयनविधिः ॥९॥

The 72nd chapter treats of chowries; the 73rd of umbrellas; the 74th of praise of women; the 75th of winning of affection; the 76th of erotic remedies; the 77th of perfumes; the 78th of sexual union; and the 79th of couches.

वज्रपरीक्षामीतिकलक्षणमथ पद्मरागमरकतयोः ।
वोषस्य लक्षणं वस्तुधावनं शाकुनं दिग्धम् ॥१०॥

The next chapter viz. 80th treats of gems (diamonds); the 81st of pearls; the 82nd of rubies; the 83rd of emeralds; the 84th of lamps; the 85th of tooth-sticks; and the 86th of omens through birds and beasts.

अन्तरिक्षं विदितं स्वचेदितं त्रिकुतमथ शिवायारव ।
चरितं मुगाश्वकरिणां वायसविद्योत्तरं च ततः ॥११॥

The next chapter, 87th treats of the circle of the quarters; the 88th of cries of birds and beasts; the 89th of the circle of dogs; the 90th of the cries of jackals; the 91st of the movements of wild animals; (the 92nd of the intention of cows); the 93rd of horses; the 94th of elephants; the 95th of the cries of crows; and the 96th of further omens.

पाको नक्षत्रगुणास्तियिकरणगुणाः सद्युष्णजर्मगुणाः ।
गोचरमथ ग्रहाणां कथितो नक्षत्रपुङ्खश्च ॥१२॥

The next chapter viz. 97th treats of the time of fruition of effects; the 98th of the functions and qualities of the asterisms; the 99th of the functions and properties of lunar days; and the 100th of the qualities of the Karapas; and the 101st of the effects of birth in the several

asterisms; (the 102nd and 103rd treat of the division of the zodiac and marriage respectively); the 104th of the transits of planets; and the last i.e. 105th, of the worship of the Stellar Deity.

[According to the author there are only 100 chapters in his work upto this point, but we have counted 105 chapters. It has been already pointed out that the following chapters are spurious viz. (1) XXVII on the Wind circle; (2) XXXVIII on 'Haze'; (3) LI on Prediction through limbs; (4) LII on Pimples; (5) CII on the division of the zodiac; and (6) CIII on marriage. Then what about one chapter by which the total number becomes short? The author mentions in the place of Vātsakya, Bhadrā-padayoga, which is missing here. If you add this one to the 99 chapters, we arrive at the author's total of 100 chapters. According to this line of reasoning of the other chapters viz. LXVI, LXVII and XCII, the first two may be explained as being included in the author's list by interpreting भव in verse 8 as भवति i.e. signs of goats and other domestic animals, or taking कूर्म as कूर्मि. Another reason why we should take these two chapters as genuine is that while dealing with omens the author mentions 'वस्त्रं पुगाश्वकरिणाम्', which can lead us to believe that he could not have omitted to deal with their characteristics. Similarly, since he has listed 'गोवक्षण' as one of the chapters (LXI), 'नक्षत्र' (XCII) too can claim to be a genuine chapter. Though Bhāṣya claims CII (राशिविभाग) to be genuine, I feel otherwise. For, the expression 'सद्युष्णजर्मगुणाः' can by no stretch of imagination be interpreted to include or suggest 'राशिविभागः']

सतमिदमध्यायानामनुपरिपाटिक्रमावन्कान्तम् ।
अथ श्लोकसहस्राध्यायद्वान्मूलवत्कारि ॥१३॥

Thus have the above one hundred chapters been listed in regular order and verses equivalent to 3900 ones of the Śloka metre have been composed in this work.

[The commentator says that the number 3900 does not include the verses of chapters XXVII, LI, LII, LXVI and LXVII. This is not correct. For, Utpala himself has admitted the first three chapters of this group to be spurious. He says that with the verses of these chapters the total number of Ślokas comes to 4000. However, the original work of Varāhamihira could not have contained more than 3900 verses in the 100 chapters.]

अर्धवान्तमूलं परिशेषं निगदितं च याज्ञायाम् ।
चह्नाश्चर्यं जातकमुक्तं करणं च बहुचोदम् ॥१४॥

This work contains matters relating to *yātrā* or journey; the work bearing that name gives fuller details that are not mentioned here. I have already written the Bṛhat Jātaka containing very many wonderful materials, also the Karāṇa (astronomical work *Pañcatīkadhāntikā*) that contains many arguments (or wonders or inspiring things).

[The author refers to his other works that have already been written by him. They are the *Yātrā*, *Bṛhat Jātaka* and *Pañcatīkadhāntikā*. The first two are available in two versions viz. the Bṛhat and Laghu Jātakas, Bṛhad Yātrā and Svalpayātrā. Even the *Pañcatīkadhāntikā* is said to have been abridged by him. The Bṛhad Yātrā or Bṛhad Yogayātrā was also known as Mahāyātrā. From this verse it becomes clear that our author has already composed the three works on journey, horoscopy and astronomy. However, he gives cross references to all his works. For example, in the *ṣ. vi. XV, 10* he refers to Rāhu-cāra in the *ṣ. śāntikā*. This shows that he had planned all the works and their contents at the same time. In some of the editions two concluding verses said to be of Bhaṭṭotpala are given. They are:

आचार्यप्रवरस्य ब्रौह्मजलयेः पारं तितीर्षु जंतो
व्यामुह्यन्मभिधेयस्तनवियैः काङ्क्षन्तरीं भ्राम्बति ।
इत्येवंविधमालम्ब्य कुरुणालम्ब्य मद्गोत्पल-
पत्रं तत्कृतिसंहिताविषयं स्वैर्यं प्लवं कीर्तये ।
यदब्राधिममूतं वा भ्राम्बत्या स्वज्ञानतोऽपि वा ।
विषययेण वा यत् सत्त्वं रंषोऽप्यतां बुधाः ॥

These are patently forgeries committed by some admirer of the commentator. For, otherwise how could an author refer to himself in the perfect tense, *Gakre*? Let me too conclude my work of translation and annotation with a verse:

श्रीमत्सिद्धिविनायकस्य कृपया वाराहके संहिता-
ग्रन्थेऽन्तर्महापरेऽस्तविभवे व्याख्या भवीया मुदे ।
नूतना सिद्धिमगात्सतां भृगुदिने चैत्रे तवम्यां दले
कृष्णे बाणनवाष्टवन्द्यतुलिते शाकाब्दके षोडशतम् ॥

APPENDIX I

Indian Plants Mentioned in the Bṛhat Saṃhitā

[Sources of modern names: (1) "Glossary of Indian Medicinal Plants". Pub. C. S. I. R. 1956; (2) "Five Hundred Indian Plants" Edn. III Pub. Kanarese Mission Press and Book Depot, Mangalore 1922.]

Sanskrit Names	Modern Scientific Names
1. Aguru	- Aquilaria agallocha.
2. Agnimantha	- Premna spinosa.
3. Añkola	- Alangium decapetalum, or Alangium salvifolium.
4. Ajakarna	- Vateria indica [Rāja, in Kannada.]
5. Ajamoda	- Apium graveolens, or Carum copiticum [Voma, in Kannada]
6. Aja	- Ocimum americanum, [Rānamulsi, in Kan.]
7. Añjana	- Memecylon umbellatum. [Is it Vispukrāntā - Evolvulus alsinoides?]
8. Atasi	- Linum usitatissimum.
9. Atibala	- Sida rhombifolia.
10. Atimuktaka	- Chrysanthemum indicum, [Sevantige, in Kan.]
11. Apāmārga	- Achyranthes aspera, [Uttaraṇe, in Kan.]
12. Amṛta	- Eulophia campestris, or Tenospora cordifolia, [Amṛta-baḷli, in Kan.]
13. Ambā	- Pongamia glabra. [Hoṅge, in Kan.]
14. Araṇi	- Breynia rhamnoides?
15. Arisṇa	- Xanthium strumarium.
16. Arka	- Calotropis gigantea, [Ekke, in Kan.]
17. Arjuna	- Terminalia arjuna, [Mattī or Bilimattī, in Kan.]
18. Aśoka	- Sarasa indica.
19. Aśmanika	- Bauhinia tomentosa? [Vanasampige, in Kan. ?]
20. Aśvakarna	- Shorea robusta, [Rālacanara, in Kan.]
21. Aśvagandha	- Withania somnifera, [Sogaḍe bēru, in Kan.]
22. Aśvattha	- Ficus religiosa.
23. Asana	- Bridelia montana. [Bāṅga mara, in Kan.]
24. Āmra	- Mangifera indica, [Māvina mara, in Kan.]
25. Āmrātaka	- Spondias mangifera, [Amṛta mara, in Kan.]
26. Ikṣu	- Saccharum officinarum, [Kaḍbu, in Kan.]

27. Īṅguda = *Balanites aegyptiaca*, [Īṅgalika mara, in Kan.; Nañjuṇḍa, in Malayalam and Tamil.]
28. Indrataru or Śvetakuṭaja = *Wrightia tinctoria*, [Kirikodasige, in Kan.]
29. Udumbara = *Ficus racemosa*, [Atti, in Kan.]
30. Uśira = *Vetiveria zizanioides* [Lāvañca, in Kan.]
31. Elā = *Elettaria cardamomum*.
32. Kakubha = *Lagerstroemia speciosa*, [Geminaruta, in Malayalam.]
33. Kaṭigu = *Setaria italica*, [Navape Akki, in Kan.]
34. Kaṭambharā = *Picrorhiza Kurroa*, or, *Helleborus niger*, [Kaṭuka-rohiṇi, in Kan., Mal. and Tamil.]
35. Kaṭūka - see Kaṭambharā.
36. Kaṇṭakāri = *Solanum xanthocarpus*, [Nelaguḷla, in Kan.]
37. Kataka = *Strychnos peratorum* (clearing nut tree), [Cilliya mara, in Kan. and Teṭṭāmaram, in Mal.]
38. Kadamba = *Anthocephalus indicus*.
39. Kadali = *Musa paradisiaca*, [Bāje, in Kan.]
40. Kapikacchu = *Colocasia esculenta*, [Kesavu, in Kan. and Sembu, in Mal.]
41. Kapittha = *Feronia elephantum*, (Wood Apple), [Belada mara, in Kan.]
42. Kamala = *Nelumbo nucifera*, [Tāvare hū, in Kan. and Tāmara, in Mal.]
43. Kampilluka = *Mallotus philippinensis* [Honne mara, in Kan.]
44. Karañja = *Pongamia pinnata*, [Hoṅge, in Kan. and Korūgu, in Telugu]
45. Karavīra = *Nerium indicum*, [Kaṇagile, in Kan.]
46. Karīra = *Capparis decidua*.
47. Karcūra = *Hedychium spicatum*.
48. Kaṇṭikāra = *Pterospermum acerifolium*, [Kanakanaka-campaka, in Kan.]
49. Karpāsa = *Gossypium herbaceum*, [Hatti, in Kan.]
50. Kalama = *Gryza sativa*. [A good variety of rice called Kaḷame in Kan.]
51. Kallola = *Luffa echinata*, [Devadangar (?) in Kan.]
52. Kākodambarikā = *Ficus hispida*, [Peyatti, in Tam. and Mal.]
53. Kāśmarī = *Gmelina arborea*, [Kūli mara, in Kan. and Gumudu-coṭṭu, in Telugu.]
54. Kuṭaja = *Holarrhena antidysenterica*, [Kodasige, in Kan. and Kodiseṭṭa, in Telugu.]
55. Kunda = *Jasminum multiflorum*, [Duṇḍu mailige, in Kan. and Mogra, in Marathi.]

56. Kuṇḍurūka = *Borwellia serrata* or *thurifera*, [Mādimara, in Kan. and Paraṅgi Sāmbrāṇi, in Telugu.]
57. Kumārī = *Aloc barbadensis*, [Loḷisara, in Kan. and Kattāṇai, in Tam.] Another variety is: *Aletris litoralis*.
58. Kumuda = *Nymphaea stellata*.
59. Kuraṇṭa = *Striga lutea*, [Agiyo, in Guj. and Laghukurandika, in Mara.]
60. Kuravaka = *Barleria cristata*, [Karicuḷli in Kan.]
61. Kula = *Solanum xanthocarpum*, [Kaṇṭakāri or Nelaguḷla, in Kan.]
62. Kuḷattha = *Dolichos biflorus*, [Hurūḷi, in Kan.]
63. Kuśa = *Desmostachya bipinnata*, [Darbhe, in Kan.]
64. Kuṣṭha = *Saussurea lappa*, [Koṣṭham, in Tam., and Sepuddi in Mal.]
65. Kusumbha = *Crocus sativus*, [Kuñḍumakesara, in Kan.]
66. Kustumburu = *Coriandrum sativum*, [Dhaniya, in Hindi; Kottumbari, in Kan.]
67. Kesara (Punnāga) = *Calophyllum inophyllum*, [Punna, in Mal.]
68. Kodrava = *Paspalum scrobiculatum*, [Varagu, in Tam. and Kiraruga, in Tel.]
69. Kovidāra = *Bauhinia variegata*, [Kempu Mandāra, in Kan.; Devakāñcanamu, in Tel.]
70. Kṣīrikā = *Alstonia venenata*, [Addasarpa, in Kan.; Pazhamun-nipala, in Mal.]
71. Kṣemā = *Angelica glauca* ? or *Fagonia cretica*, [Dhamasa, in Mara, Dusparsā (Skt.); Ciṇṇigara, in Tel. ?]
72. Khadira = *Acacia catechu*, [Kācu, in Kan.]
73. Kharjūrī = *Phoenix sylvestris*.
74. Gandhamānāsī = *Nardostachys jatamansi*, [Sugandhamuste or Gaṇḍagānustate, in Kan.; Namattam, in Tam.]
75. Garuḍavegā = *Corculus hirsutus*, [Kāṭṭerkkoḷi, in Tam.]
76. Gāṅgeruka = *Canthium parviflorum*, [Kāregiḍa, in Kan., Karni, in Tam.; Balusu, in Tel.]
77. Girikarṇikā = *Clitoria ternatea*, [Śaṅkhaṇḍa, in Kan.; Kākka-nam, in Tam.]
78. Guggulu = *Commiphora roxburghii*.
79. Guñjā = *Abrus precatorius*, [Wild Liquorice—Guluguñji, in Kan.]
80. Guḍūci = *Tinospora cordifolia*, [Śindil, in Tam.; Amṛta, in Kan.] Heart-leaved Moonseed.
81. Guṇḍra = *Typha elephantia*, [Jambuhallu, in Kan.]
82. Gokṣura = *Tribulus terrestris*, [Neggilu Mūllu, in Kan.]

83. Godhūma = *Triticum aestivum*, [Godhi, in Kan.]
 84. Capaka = *Cicer arietinum*, [Kadale, in Kan.]
 85. Candana = *Santalum album* [Śrīgandha, in Kan.]
 86. Gampaka = *Michelia champaca*, [Sampige, in Kan.]
 87. Cīrabilva = *Pongamia pinnata*.
 or = *Elaeocarpus serratus*, [Bīgada mara, in Kan.]
 88. Coca = *Kydia calycina*
 89. Coraka = *Eurema latifolia* or *Angelica glauca*.
 90. Jambū = *Syzygium jambos*, [Jambu neraḥ, in Kan.]
 91. Jāti = *Jasminum officinale*, [Jājimallige, in Kan.]
 92. Jātiphala = *Myristica fragrans*, [Jājikāyi mara in Kan. Nutmeg tree]
 93. Jiraka = *Cuminum cyminum*, [Jirige, in Kan.]
 94. Jivaka = *Bridelia montana*, [Vengaimaram, in Tam. and Pantegī, in Tel.]
 95. Jivanti = *Desmorrhiza fimbriata*, or *Trema orientalis*, [Kīru hāle, in Kan.]
 96. Jyotiṣmati = *Cardiospermum halicacabum*. Heart seed. [Erumballi or Agniballi, in Kan.]
 97. Tagara = *Valeriana wallichii*, [Rishawala, in Urdu]
 98. Tāla = *Borassus flabelliformis*. Palmyra palm, [Panemara, in Kan.]
 99. Tālisapatra = *Flacourtia jangomas*, [Tālisapatre, in Kan.]
 100. Tintīḍī = *Tamarindus indica*, [Hupise mara, in Kan.]
 101. Tinduka = *Diospyros paniculata*, [Karunduvāri, in Tam.]
 102. Timira = It may be turmeric.
 103. Tila = *Sesamum indicum*, [Eḷlu, in Kan.]
 104. Tilaka = *Clerodendrum phlomisoides*, [Takkolamāu, in Tel.]
 105. Tūruṣka = *Olibanum* tree; *Tagetes erecta*, [Banti, in Tel.]
 106. Trāyamānā = *Ficus heterophylla*, [Kodiyatti, in Tam. Datir in Mara.]
 107. Triphalā = *Terminalia chebula*, [Apile Kāyi, in Kan.]
 108. Trivṛtā = *Vitis vitifera*, [Drākṣe, in Kan.]
 109. Tvak = *Cassia* bark.
 110. Danti (Nāgadanti) = *Baliospermum montanum*, [Niradinuttu, in Tam., Nelaḷḍī, in Tel.]
 111. Damanaka = *Artemisia siversiana*.
 112. Darbha = *Desmostachya bipinnata*.
 113. Davadagdhaka (Vyāmaka) = *Costus speciosus* or *Arabicus*, [Puṣkaramūla, in Kan.]
 114. Dāḍima = *Punica granatum*, [Dāḷimbe, in Kan.]

115. Dūrvā = *Cynodon dactylon* [Garike'hullu, in Kan.]
 116. Devadāru = *Cedrus deodara*.
 117. Dhava = *Aufogeissus latifolia*, [Vellaynaga, in Tam., Cīrimanu, in Tel.]
 118. Dhātri = *Embllica officinalis*, [Nellikāyi, in Kan.]
 119. Naktamāla = *Pongamia pinnata*.
 120. Nandikāvarī = *Tabernaemontana coronaria*, [Maddarasa, in Kan.]
 121. Nala = *Phragmites maxima*, [Peddarallu, in Tel.]
 122. Nalikā = *Hibiscus cannabinus*, [Goṅgūra, in Tel.]
 123. Nāvanāḷikā = *Jasminum arborescens*.
 124. Nāgakesara = *Mesua ferrea*, [Nāgasampige, in Kan.]
 125. Nicula = see Vetasa.
 126. Nūmba = *Azadirachta indica*, [Kahibevu, in Kan.]
 127. Nirguṇḍi = *Vitex negundo*, [Bile nekki or Karakkī, in Kan.]
 128. Nīṣpāva = *Dolichos lablab*, [Avare, in Kan.]
 129. Nīpa = *Anthocephalus indicus*.
 130. Nyagradha = *Ficus bengalensis*, [Āḷadamara, in Kan.]
 131. Patra = *Laurus Cassia*, *Cinnamomum Zeylanicum*, [Lavaṅga-Cakke, in Kan.]
 132. Padma = *Nelumbo nucifera*.
 133. Padmaka = *Prunus Cerasoides*.
 134. Panasa = *Artocarpus heterophyllus*.
 135. Parūṣaka = *Grewia asiatica*, [Palisa, in Tam.]
 136. Palāsa = *Butea monosperma*, [Muttuga in Kan.]
 137. Pāḷalā = *Stereospermum suaveolens*, [Pādari mara, in Kan.]
 138. Pāḥā = *Cissampelos pareira* or *Cyclea Burmanni*, [Pādāvali balli]
 139. Pāṇḍūka = a corn; *Sterculia urens*?
 140. Pārijātā = *Erythrina indica*.
 141. Picumanda = See Nimba.
 142. Piṇḍāra = *Trewia nudiflora*, [Attarasu, in Tam., Eruponaku, in Tel.]
 143. Pippali = *Piper longum*, [Hippali balli, in Kan.]
 144. Pīlu = *Salvadora oleoides*, [Varagogu, in Tel.]
 145. Punnāga = *Calophyllum inophyllum*, [Surakonnē, in Kan.]
 146. Pūḡiphala = *Areca Catechu*, [Aḍike, in Kan.]
 147. Pūrṇakośa = ?
 148. Priyaka = *Anthocephalus indicus*.
 149. Plakṣa = *Ficus arnotriana*, [Kāḍa Aśvattha, in Kan.]

150. Bakula = *Mimusops elengi* [Reṇje, in Kan.]
151. Badari = *Zizyphus jujuba*, [Bugari in Kan.]
152. Bāndhujīva = *Pentapetes phoenicea*, [Nāgasampige, in Kan.; Nāgapū, in Tam.]
153. Bimba = *Coccinia indica*, [Tonḍe, in Kan.]
154. Bīlva = *Aegle marmelos*.
155. Bījapūra = *Citrus medica*, [Mādaḷa, in Kan.]
156. Bīharī = *Solanum xanthocarpum*, [Kirigulla, in Kan.]
157. Brāhmī = *Centella asiatica*, [Vallarai, in Tam.]
158. Bhadrā = *Acorus calamus*, [Bajegida, in Kan. and Vaṣambu, in Tam.]
159. Bhallātaka = *Semecarpus anacardium*, Marking Nut tree, [Gerkāyi, in Kan.]
160. Bhāṇḍīra = Indian fig tree.
161. Bhāṇḍī = *Clerodendrum indicum* [Cerutekku, in Mal.; Gaṇṇu bhāṇḍīgi, in Kan.]
162. Bhūrja = *Betula alnoides*.
163. Mañjīṣṭhā = *Rubia cordifolia*, [Tāmraṇḍi, in Tel.; Iṣṭama-dhuka, in Kan.]
164. Mañivaka = ?
165. Madana = *Randia dumetorum*, [Karekāyi giḍa, in Kan.]
166. Madayanṭikā = Arabian jasmine.
167. Maṇḍhūkā = *Cynometra ramiflora* or *Bassia latifolia*, [Ippemara, in Kan.]
168. Marica = *Piper nigrum*, [Oḷḷe meṇasina baḷḷi, in Kan.]
169. Mātṛyekṣa = See Ambā.
170. Mālā = *Trigonella corniculata*, [Piraṅg, in Urdu]
171. Māṣa = *Phaseolus radiatus*, [Uddu, in Kan.]
172. Māṣapargī = *Teramnus labialis*, [Kattulandu, in Mal.]
173. Mudga = *Phaseolus mungo*, [Pacce hesaru, in Kan.]
174. Mustā = *Cyperus rotundus*, [Bhadramuṣṭi or Tuṅge-hullu, in Kan.]
175. Mrdvikā = *Vitis vinifera* [Drākṣe, in Kan.]
176. Maurvī = *Sansevieria roxburghiana*, [Maruga, in Kan.]
177. Yava = *Hordeum vulgare*, [Jave-godi, in Kan.]
178. Rāsa = Bola = *Commiphora myrrha*.
179. Rājakoṣātaka = *Luffa cylindrica*, [Sore-Kāyi, in Kan.]
180. Reṇukā = *Piper aurantiacum*, [Shambhaluka buj, in Hindi]
181. Rohitaka = *Aphanamixis polystachya*, [Cemmatam, in Mal.; Rohada, in Mara.]
182. Lakuca = *Artocarpus lakoocha*, [Vāṭchuḷi, in Kan.]

183. Lakṣmaṇā = *Mandragora officinarum*, [Kattai-jāti, in Mal.]
184. Lavaṅga = *Syzygium aromaticum*.
185. Lavalī = *Cicca acida*, [Aranelli, in Tam.]
186. Lodhra = *Symplocos paniculata*.
187. Varcā = *Orris root*, *Acorus Calamus* [Baje, in Kan.]
188. Vañjula = See Vetasa.
189. Vaṣa = See Nyagrodha.
190. Vana = *Kyllinga mono-cephala*, [Nirbishi, in Hindi; Mustu, in Mara.]
191. Varuṇa = *Crataeva nurvala*, [Hoḷenekki, in Kan.]
192. Vānira = See Vetasa.
193. Vārāhī = *Tacca aspera*, [Dukarkanda, in Mara.]
194. Vārīda = *Cyperus grass*.
195. Vīlaka = *Aporosa lindleyana*, [Vītil, in Mal. and Tam.]
196. Vāsikā = *Adhatoda vasica*, [Āḍusoga, in Kan.; Āḍalodakam, in Mal.]
197. Vāstphala = *Gendarussa vulgaris*, [Vāṇankolli, in Mal.; Karu-nocci, in Tam.]
198. Vikāṅkata = *Gymnosporia spinosa*, [Kattauji, in Tam.]
199. Vīḍaṅga = *Eubelia ribes*, [Vāyuvīṅga in Kan., Tam. and Tel.]
200. Vīḍārikā = *Solanum verbascifolium*, [Kallaje, in Kan.]
201. Vībhitaka = *Terminalia belerica*, [Sānti mara, in Kan.]
202. Vīśveśvarī = *Hibiscus mutabilis*, [Sūryakānti, in Kan.]
203. Viṣa = *Aconitum ferox*, [Bish, in Hindi; Vashanavi, in Mal.]
204. Vīraṇa = See Uśra.
205. Vetasa = *Calamus rotang*, [Betra, in Kan.]
206. Vyāghraṇakha = *Euphorbia antiquorum*, [Vachīram, in Tam. and Chadurakalli, in Mal.]
207. Vyāghrapadā = *Gymnosporia spinosa*. (See Vikāṅkata)
208. Vyāmaka = *Costus speciosus*, [Kuravam, in Tam.; Chengalva-koshtu, in Tel.]
209. Śaṇa = *Crotalaria juncea*, [Saṇabu, in Kan.; Vukku nār, in Mal.]
210. Śatapuspā = *Pimpinella anisum*, [Baḍesopu, in Kan.; Sonph, in Hindi]
211. Śatāvārī = *Asparagus gonocladus*, [Halavumakkala tāyi baḷḷi, in Kan.]
212. Śamī = *Prosopis spicigera*, [Jammī, in Tel.]
213. Śara = *Typha elephantina*, [Jambu hullu, in Kan.; Janumugaddi, in Tel.]
214. Śāṭṭakī = *Boswellia serrata*, [Gugguḷa mara, in Kan.]

215. Śāka = *Tectona grandis*, [Tega, in Kan.]
 216. Śāla = *Shorea robusta*, [Kungiliyam, in Tam.; Āsina mara or Aśvakarpa, in Kan.]
 217. Śāli = *Oryza sativa*, common rice, [Nella, in Kan.]
 218. Śālmālī = *Morus acedosa*, or *Bombax malabaricum*, [Elava, in Kan.]
 219. Śīrīṣa = *Albizia lebeck*, [Bāge mara, in Kan.]
 220. Śivā = *Cinnamomum tamala*, [Tejput, in Hindi; Talishappattiri, in Tam.]
 221. Śiśunārī = a kind of plant.
 222. Śiṅśapā = *Dalbergia sissoo*, [Irugundi māvu, in Kan.]
 223. Śṛṅgavera = *Zingiber officinale*, [Ṣuṅṭhi, in Kan.]
 224. Śopāka [Śyopāka] = *Groxylum indicum*, [Ānemūngu, in Kan.; Velutta pātiri maraṇ, in Mal.]
 225. Śyāmā = *Echinochloa frumentacea*, [Sunul, in Mara.; Chamaḷa, in Tel.]
 226. Śrīparṇī = See Kāśmarī.
 227. Śrīvāsa = Turpentine.
 228. Śleṣnātuka = *Cordia dichotoma*, [Naruvili, in Tam.; Cinna nakkeru, in Tel.]
 229. Śaṣṭika = a kind of rice growing in 60 days.
 230. Saptaparna = *Alstonia scholaris*, [Hāle mara, in Kan.]
 231. Samāṅgā = *Rubia cordifolia*, [Maṅṅiṣṭha, in Kan.]
 232. Sarja = *Shorea robusta*.
 233. Sarṣapa = *Brassica integrifolia*, [Sāśive, in Kan.]
 234. Sahnadevi = *Vernonia cinerea*, [Karchipṭi, in Kan.; Pāvāṅkuruntala, in Mal.]
 235. Sahā = *Hibiscus tiliaceus*, or *Sida acuta*, [Maḷatanni, in Mal. Nirparutti, in Tam.]
 236. Sārivā = *Leuocarpus frutescens*, [Udargoḍi, in Tam.; Pāvalli, in Mal.]
 237. Sinduvāra = *Vitex negundo*.
 238. Sindhuka = See 236.
 239. Suvarṇataru = *Cassia fistula*, [Konde mara, in Kan.]
 240. Suvarṇapūṣpa = See Campaka
 241. Susāra (Sārādru?) = *Terminalia tomentosa*, [Karuppu marudu, in Tam.; Tempāvu, in Mal.]
 242. Sūkaraka = *Gironniera reticulata* ?
 243. Sūkarapādī = *Azima tetracantha* ?
 244. Sūryavallī = *Indigofera enneaphylla* ?
 or *Hibiscus mutabilis* ?

245. Somarājī = *Centratherum antheminticum*, [Kāṭṭujirakam in Mal.; Kāḍu jirige, in Kan.]
 246. Somalatā = *Sarcostemma brevistigma*.
 247. Saugandhika = White water lily.
 248. Saubhāṅjana = *Moringa oleifera*, Drumstick, [Nugge mara, in Kan.]
 249. Spandana = a tree.
 250. Syandana = Rathadru = See Tiniśa.
 251. Svarṇapūṣpa = *Jasminum humile*, [Ṣemmalligai, in Tam.]
 252. Haridrataru = *Coccoloba fenestrata*, [Doḍḍa maradarasina, in Kan.; Maramaṅṅal, in Mal.]
 253. Haridrā = *Curcuma longa*, [Arasina, in Kan.]
 254. Hastikarpa = *Alocasia macrorrhiza*, [Marasapige or Muṇḍigida, in Kan.]
 255. Haritaki = *Terminalia chebula*, [Apilekāyi, in Kan.]

APPENDIX I(a)

Fauna Mentioned in the Text.
(Includes Insects and Reptiles also)

1. Abjñda = Lotus-eater, Swan etc.
2. Aja = Chāga = Goat.
3. Ahi = Snake.
4. Ākhu = Mouse.
5. Anḍira = Fish ?
6. Asva = Horse.
7. Balāka = Crane.
8. Balguli = Carmacajikā = Flying fox or Cockroach ?
9. Bhuradvāja = Skylark.
10. Bhūsa = Cock ?
11. Bhaṣaka = Karāyikā = The Blue jay ?
12. Bhujaga = Snake.
13. Biḍāla = Cat.
14. Bileśaya = Burrow-dweller.
15. Cakora = Greek partridge.
16. Cakravāka = Ruddy goose.
17. Carmacajikā = See 8 *supra*.
18. Cāṣa = Blue jay.
19. Caṭaka = Sparrow.
20. Cātaka = The Pied crested cuckoo.
21. Chikkara = Clivet cat ? (Hindi) Śikra = Accipiter badius ?
22. Chippikā = The Common Indian Nightjar.
23. Chuchū = Musk-rat.
24. Chucchundari = Do.
25. Darśtrin = Tusked animal.
26. Darlura = Maṇḍūka = Frog.
27. Dhikkara = A Bird whose cry resembles the sound 'Dhik' or a kind of deer?
28. Divyaka = A bird.
29. Duṇḍubha = A Non-poisonous Snake.
30. Dvīpin = Leopard.
31. Dvirepha = Bee.
32. Ekaśapha = Animal with uncloven hoofs.

Appendix I (a)

33. Go = Cow.
34. Godhā = Alligator.
35. Gṛhagodhikā = Lizard.
36. Harisa = Swan.
37. Hārīta = A kind of pigeon.
38. Hastin = Gaja = Elephant.
39. Haya = Horse.
40. Ibha = Elephant.
41. Jāhaka = ?
42. Jalebha = Hippopotamus.
43. Jīva = Cakora.
44. Jivajīva = Do.
45. Jivaka = ?
46. Kāka = Crow.
47. Kalābha = A young elephant or camel.
48. Kalahakārikā (commentary) = Ralā = A bird.
49. Kaṅka = A heron.
50. Kapiñjala = Osprey.
51. Kapota = A dove.
52. Kārayajava = A kind of duck.
53. Karāya = (Hindi) Kurāya = Screech owl ?
54. Karāyikā = Pūrṇakūja = The Blue jay.
55. Karkara = The Demoiselle crane.
56. Karkaja = Crab.
57. Kauśika = Owl or Ichneumon.
58. Khadyota = The Glow-worm.
59. Khañjanaka = Khañjarīta = Wagtail (of 4 types).
60. Khara = Donkey.
61. Koka = Ruddy goose.
62. Kokila = Cuckoo.
63. Krakara = A kind of partridge.
64. Krauñca = The Curlew.
65. Kṛkalāsa = The Chameleon.
66. Kukkuṭa = Cock.
67. Kulāli-kukkuṭa = Wild fowl.
68. Kuraṅga = Deer.
69. Kurārī = Osprey (Macchlinār, in Hindi).
70. Kūrma = Tortoise.
71. Kūṭapūri = The Blue jay.
72. Lāvaka (comm.) = A Quail.
73. Lomāśa = Jackal.

74. Mahiṣa = Bison.
75. Matkuṇa = Bug.
76. Matsya = Fish.
77. Mayūra = Peacock.
78. Mrga = Antelope.
79. Mūṣaka = Rat.
80. Nakra = Crocodile.
81. Nakula = Mongoose.
82. Naptika = A bird.
83. Pārāyata = Pigron.
84. Pheṇa = ?
85. Piṅgala = Crane or owl.
86. Piplikā = Ant.
87. Pippika = ?
88. Pirili = ?
89. Plavanaga = A kind of bird.
90. Pṛṣata = Spotted antelope.
91. Pṛthuraman = Mīna = Fish.
92. Pūrṇakūṭa = See 52 *Supra*.
93. Rājahatīsa = Royal Swan or Flamingo.
94. Ratā = See 46 *supra*.
95. Rkṣa = Bear.
96. Rohita = A kind of deer.
97. Salabha = Wasp.
98. Salya = Porcupine.
99. Sārasa = Crane.
100. Saraja = Chameleon.
101. Śaśa = Hare.
102. Śaśaghna = Hawk.
103. Śatapatra = Wood-pecker.
104. Śikhin = Peacock.
105. Simha = Lion.
106. Sindhavāda = A bird.
107. Śivā = Jackal.
108. Śṛgāla = Do.
109. Śrikanṭha = Peacock.
110. Śrikarṇa = A bird.
111. Śuka = Parrot.
112. Śūkara = Hog.
113. Śvan = Dog.
114. Śvāvidh = Porcupine.

115. Śyāmā = Śāmā (Hindi) = *Copsychus malabaricus*.
116. Śyena = Hawk.
117. Taraksu = Hyena.
118. Timi = Whale.
119. Tiūira = Francoline Partridge.
120. Ulūka = Owl.
121. Uṣṭra = Camel.
122. Utkrośa = Osprey.
123. Vānara = Monkey.
124. Vāṇjula = See 112 *supra*.
125. Varāha = Boar.
126. Vāyasa = Crow.
127. Vesara = Mule.
128. Vrka = Wolf.
129. Vṛśeika = Scorpion.
130. Vyāghra = Tiger.

APPENDIX II

ALBERUNI'S TREATMENT OF THE LAGHUJĀTAKA AND
COMETS—A CRITIQUE

Alberuni appears on the Indian horizon as a star of rare brilliance, shedding its light on many a dark page of medieval history. Being an eminent scholar himself, he developed great zeal for a comparative study of the religions, cultures, philosophies and scientific achievements of other nations. E.C. Sachau, his able translator, says about him: "The Hindus and their world of thought have a paramount fascinating interest for him." Alberuni appreciates scientific statements wherever they are found. In mathematics and architectural constructions he considers the Hindus to have reached a high degree of art, though he ridicules their superstitions and practices.

Though Alberuni's work on astrology is based on corrupt manuscripts and interpretations of Hindu scholars, he has achieved remarkable success in the field of astrology-cum-astronomy, among others. It is known that he has translated into Arabic the *Laghujātaka* and the *Bṛhatsamhitā* as well as written works on the "Lunar Stations", "Chronology" etc. His translation of these works is likely to open up a vast vista of research possibilities in the field of textual variations.

Alberuni's *India* consisting of 80 chapters deals with Hindu astrology in the last three chapters, quoting many verses in translation from the *Laghujātaka* and Chapter XI of the *Bṛhatsamhitā* bearing on comets. We do not understand why Alberuni considers the comets to have no astronomical significance, as he has relegated this topic to the astrological section rather than to the astronomical one. Actually they do have a scientific, astronomical basis which was visualized by ancient Hindu Sages and which is being proved by modern theories and experiments on meteorites. He states in this connection that his aim in writing this work is to remove the misunderstanding of his own people about the glorified nature of Hindu astrology, and to present to them the real state of affairs as they are. In this paper I shall address myself to the task of examining the performance of

Alberuni in translating and presenting Indian astrological classics such as the *Laghujātaka* and the *Bṛhatsamhitā*.

In this section he has given very useful tables pertaining to the *Karaṇas*, *Yogas*, planets, signs and comets for the benefit of students of astrology. In the tables of planets the author has shown the several months of pregnancy that are presided over by the planets. In a table on page 221 (of Vol. II) he speaks of the aspects exercised by the signs of the zodiac, which is an alien subject to Varāhamihira who knows only planetary aspects. Alberuni does not mention the source of his information. However, the details of this topic must have been supplied to him by local astrologers well-versed in the *Horā* of Sage Parāśara.¹

While describing the physical forms of the various Rāśis i.e. signs of the zodiac, he says about Gemini: "The word applies to a man holding a lyre and a club," which is not correct. It ought to be "A man holding a club and a woman a lyre." About the description of Capricorn as *Gaut-cum-Crocodile*, he says, it is true only according to Greek astrology. He says the same thing about Kumbha, Aquarius, as it means only a *Pot*, but the figure is that of a human being holding a pot, which answers to the Greek representation of the sign. The name Mīna, Pisces, too means a single fish, not pair of fishes, according to him.

His translation of the verses of the *Laghujātaka* in many places is more of an explanatory nature than faithful renderings, there being some omissions and additions. In IV-5 of L.J. the author gives a planetary configuration necessary for predicting an illegitimate birth, but Alberuni takes it to indicate short life for the child. In the same verse there is a passage meaning "in case Jupiter does not aspect the ascendant and the Moon", which he translates as, "if the Moon and Jupiter just quit the aspect with the ascendant," (vide p. 232 Vol. II).

In verse 7 the house of confinement is described by Varāhamihira as *Adṛṣṭa*—not strong or stable—if the Sun be the strongest planet in the chart, but Alberuni construes the word as "will be destroyed". Similarly, the word *Āra*—new—is taken by him in the sense of *beneficent*. The word *Dagdhi*—burnt—means, *burning*, according to him. The word *Gīra*—colourful or variegated—is taken in the sense of "bow-shaped". He has omitted the meaning of *Manoramam*—charming—corresponding to Venus. Similarly, he has not translated

1. See Chapter IV of *Bṛhatpārāśarahr̥asāra*.

the expression, *Prativedma sannikṣṭaiṣa* which means, the house in the vicinity is to be predicted through the planets situated nearby.

While translating verse 8 of chapter IV he interprets the word *Bhūmikā* meaning storey as *wing*. Another word viz. *Viśālam* meaning broad or spacious, is translated by him as "having three wings". I should think that his manuscript must have had the reading, *Tṛiśālam*, which is quite correct as contrasted with the following expression, *Dviśālam*.

He has completely omitted verses 10 and 11 of this chapter. He translates verse 12 as follows:— "The number of women who will be present in a house corresponds to the number of stars which are in the signs of the *ascendant* and of the room. Their qualities correspond to the images of these constellations."¹ The correct meaning of this would be—"The number of women (in the lying-in-chamber) should be judged from the number of planets situated between the Ascendant and the Moon." The second half of the verse too is misconstrued by him. For, he uses the expression, *go away*, for *Bāhyāḥ* which means, those that are standing outside, and *Enter it*, for *Abhyantaragāḥ* meaning those that are inside.

Next he takes up the last verse i.e. the 5th, of chapter XIII dealing with the soul's previous place of residence. He takes the word *Tīratāḥ* to mean *Vṛścikaloka*, whereas it is the world of birds and beasts. The word *Nārakyaḥ* means, according to him, those hailing from *Bhṛguloka*, whereas it means only those that come from the nether world.

Alberuni does not take the verses in order. It is possible that he thought of giving his readers a succinct and connected account of Hindu astrology, and so changed the sequence of the materials to suit his pattern of writing. While translating XIII-4 dealing with Mokṣa or liberation he omits the expression, *Śeṣair abalaiḥ* (with the rest being weak), which is an important condition. Similarly, he errs in construing the expression, *Janmani maraṇe vā*, as he says:— "If the constellation of the moment of death is the same as that of the moment of birth, in that case the spirit is liberated." It should mean only "at birth or death." He points out that these features are alien to the system prevalent in his country.

While discussing the phenomena called comets he says that the theories and methods of the Hindus are very lengthy and very subtle. First he takes up III-7-12 of the *Bṛhatsaṃhitā* which describe

the *Tāmasakīlakas* numbering 33 and their effects.¹ Then he skips over the succeeding seven chapters and treats of the comets in chapter XI. He translates the first seven verses barring the sixth. The second half of the seventh stanza is wrongly construed thus: "If the appearance of a comet lasts longer than 1½ months, subtract from it 45 days. The remainder represents the months of its influence." He must have been misguided by the expression, *Paksatrayāt parataḥ*. The right meaning of the verse is—"The effects of a comet last for so many months as the number of days it remains visible; and for so many years as the number of months it is visible. These effects will be felt after a month and a half." Here he adds another sentence as "If the appearance lasts longer than two months, ..." which is not warranted by the text. I presume that astrologers whom Alberuni cross-examined gave him this queer explanation. In this connection we cannot but commend the pains the Arab scholar has taken in analysing materials given in this chapter of the *Saṃhitā* and tabulating the minute details in appropriate columns. He has tabulated the properties etc. of the three categories of the comets described in verses 8 to 41. We shall take up these tables for consideration, later on.

Under verse 42 of this chapter which describes the comet *Dhruvaketu*, Alberuni translates the word *Deśāṇām* as *empire* instead of *countries*. *Varāhamihira* means to say that there will be destruction in all the countries where this comet has been sighted on houses, trees or mountains. Similarly, he gives two meanings for the word *Upaskāreṣu*, the second being "sweepings of the house". According to Bhāṣṭopala it means house-hold utensils and the like such as ladles, winnowing baskets, and brooms. In fact Alberuni has confused *Upaskāra* with *Avaskāra*. Then he jumps to verse 61. Of course he utilizes the ideas of the intervening verses in the tables of comets. Another peculiarity of this scholar is that he takes the word *Śikhā* or *Cūdā* throughout to mean, *tail*, and not *crest*. This verse too he translates wrongly thus: "If a shooting star falls down opposite to the tail of a comet, health and well-being cease, the rains lose their beneficial effect, and likewise the trees which are holy to Mahādeva and the conditions in the realm of Cola...are troubled." Is it possible that Alberuni had different readings or was his manuscript illegible, which necessitated a strained construction? Our reading is *Śivāḥ Śivatarāṅgīṣṭa yaḥ*. Hence

1. Alberuni follows Varāhamihira in clubbing together the *Tāmasakīlakas* and the comets mentioned in Ch. XI simply because they have the same generic name, *Ketu*. Varāhamihira however knew that they were sunspots, solar flares and the like. Hence they are of a different type.

there is no chance of Śiva's tree creeping. It only means *auspicious* and *more auspicious*. No doubt, he has translated the second half of the verse correctly, though he has omitted the word, Avagāṇa (Afghana) from the list of countries affected adversely.

Next he translates verse 52. Here too he goes off at a tangent from the text. For, he says, "Examine the direction of the tail of the comet, it being indifferent whether the tail hangs down or stands erect or is inclined, and examine the lunar station, the edge of which is touched by it. In that case predict destruction...and that its inhabitants will be attacked by armies which devour them as the peacock devours the snake."¹ Here the first line is misinterpreted. It should be— "The quarter where the crest of the comet is bent, where it is projecting..." He has not only omitted the word "Dīvyaprabhāvanīhatān" (destroyed by divine power) but has taken *Garutmaṇ*, meaning Garuda, as peacock.

Tables of Comets:

Kīraṇas:— These comets number 25. Alberuni calls them "Children of Kīraṇa", but actually they are the sons of the Sun. Their effect is *Śikhībhoṃyaddh* i.e. creating danger from fire, but he gives *pestilence* as the effect.

The 22 comets, children of the Earth:— He omits the adjective *Kīraṇa-nīṭāḥ* (full of rays). For the effect, *Kṛudbhoyadāḥ*, he gives "fertility and wealth" which applies to the succeeding set of 3 comets.

Sons of the Moon numbering three: He quotes evil effects as "The world will be turned topsy-turvy". This applies to the next comet called *Brahmaṇḍaṇḍa*, which causes, according to him, wickedness and destruction.

Kānakas: These are 60 comets, children of Saturn. They are omitted by Alberuni.

Taṣkaras: They are *Nāṭiyaktāḥ*, not quite clear, but he says, "the eye is dazzled by them" which is wrong. It is possible that he could not find the negative particle *Na* in his manuscript.

Tāmasakṛtākas: Alberuni includes them in the tables of comets. Though they are 33, they are given here as 36. Their effect, according to him, is 'fire', while Varāhamihira gives their effects under "The Sun's Transit" in five verses as "famine, trouble to kings, theft, drought etc."²

Vīśvarūpas: He gives their effect as 'evil', but it should be "acute danger from fire."

Aruṇas: Children of Wind, numbering 77. Their quality *Vikṛmā-didhīlayaḥ* meaning "possessed of scattered rays" is translated by him as "their rays are united so that these appear as rivulets." About their colour *Śyāmdrūpāḥ*, dark red, he says "reddish or greenish."

Gaṇakas and *Caturaśtras* are both children of the Creator, the former being 8 clusters and the latter 204 in number. Alberuni takes Gaṇaka as the name and Caturaśtra as its epithet, and gives number as 204. According to Bhāṣṭopala, Caturaśtra is a descriptive name.

Kāṅkas: Alberuni extends their effects viz. *Tīvraṇḍāḥ*, by bringing in the effects of *Kābandhas* viz. *Puṇḍrābhayaṇḍāḥ*. Even here he has taken the word as *Puṇḍrābhayaṇḍāḥ*, which gives the contrary meaning, as Bhaya means fear or danger, while Abhaya means protection.

Aśhiketu: He reads it as *Aṣṭi*, and translates *Rākṣa* as 'less bright.

Śaṣṭraketu: It appears in the east, but he says west. In its effect he leaves off *Māraṇa*—mortality.

Raudraketu: It is to be seen in the *Dahananṭhi*, which has been mentioned in connection with the transit of Venus. This Avenue consists of the two stars, *Pūrvāśāḍha* and *Uttarāśāḍha*, but Alberuni gives the three stars viz. *Pūrvāśāḍha*, *Pūrvābhādrapada* and *Revati*. This is against Varāhamihira's rule given in IX. 3. Though the author has told us that its effects are the same as those of *Kapālaketu* i.e. hunger, mortality, drought and diseases, yet Alberuni gives only "fighting among kings".

Śvetaketu: It is visible in the east at midnight, but according to him in the south at the beginning of the night. He was misled by the words *Prāk* and *Tāmyāgrāḥ*.

Ka: Alberuni omits its form, *Yugākṛti*, like the yoke. He says that it appears in the first part of the night. It should be midnight. The adjectives, *Saptadinadītyau*—visible for seven days—and *Snigdhatu subhikṣativedau*—glossy and conducive to good crops and benefits—are applicable to this and the previous comet. He describes Ka as "its flame is like scattered peas." He applies the evil effects of Ka when it is visible for more than a week, to both Ka and *Śvetaketu* against the textual specific statement. He also gives the effect, viz. destruction of two-thirds of the population, of the following Ketu *Śveta* (which is omitted by him), as belonging to this pair of comets. Varāhamihira says clearly about the distinctness of *Śvetaketu* and *Śveta*. Still Alberuni takes them as identical.

1. P. 239 Vol. II

2. Br. Sam. III. 12-16

Rasmiḥketu: It is similar to Sveta in effects, but Alberuni gives a different version of it as "ruining all human affairs and creating revolutions". In reality it is "destruction of two-thirds of humanity".

Dhruvaketu: He does not give the evil effects of this, given in verse 42, which he applies to the entire class of atmospheric comets.

Kimūda: He construes the word *Prāktikha*, meaning, with its crest turned to the east, as "having its tail directed towards the south."

Maṇiketu: He omits its characteristic of being a tiny little star.
Bhuvaketu: Here too he omits its glossiness and form of a tiny star.

Padmaketu: He takes the direction of its appearance as South, but it ought to be *Aporeṇa*, the West.

Āvarta: It is *Arūṇatibha*, red in colour, but he takes it as 'light gray.'

Saṁvarta: It is described as *Śatāgrāvasthitaḥ*—situated like the trident—and dreadful. He omits the latter quality and alters the former as "with a tail with a sharp edge."

My above-mentioned criticism of Alberuni is not meant to belittle his yeoman service to the cause of international understanding and of enriching the knowledge of his countrymen, but to show that there is a vast field of research for scholars to prove the veracity and justness of the statements made by the great Arab savant, to whom the world of scholars and lovers of culture owe a deep debt of gratitude.

APPENDIX III

FERTILIZERS IN ANCIENT INDIA

The problem of feeding the population, increasing by leaps and bounds, especially in the developing countries, assumes special importance at this juncture when scientists and technologists are seriously engaged in finding ways and means to increase farm production and reduce wastage by eradicating plant-pests and diseases as well as by devising proper storage methods. It would, therefore, be interesting to all lovers and scholars of Sanskrit hailing from different parts of the world to know something about the efforts made in this direction in ancient India.

Ancient Indian seers had established that plants were also living beings with the difference that their consciousness—*Saṁjñā*—was internal or dormant.¹ All the same, they have feelings of both pain and pleasure. Sir J.C. Bose had demonstrated this fact to learned assemblies in many parts of the world. Just as preventive and curative medicines are prescribed for human beings, even so are they done for members of the vegetable kingdom. In ancient works on *Śilpaśāstra* (architecture)² and in Kauṇḍilya's *Arthaśāstra*³ as well as in Varāhamihira's *Bṛhat Saṁhitā*⁴ we come across sections dealing with trees or *Vṛkṣāyurveda* (treatment of plants) in connection with agriculture, gardening and town-planning. In the *Atharva Veda* too, there are prayers for the sweet and juicy fruits of trees and creepers.⁵ Many ancient sages like Kāśyapa, Gārgya, and Parāśara as well as medieval scholars like Cakrapāṇimīśra, Surapāla and King Somadeva III of the Chahakyan dynasty, have written on this subject.

In Sanskrit poems and dramas, we come across the word *Dohada* which, applied to plants, means special treatment or manure or fertilizer. In the *Ratnāvalī*⁶ there is the famous verse, "Uddāmotka-

1. Manu. I. 49.

2. *Śilpaśāstra* of Viśvakarman, LXVII. 3, LXVIII. 8-10, LXX. 7.8.

3. *Arthaśāstra*, Jolly's Edn. II. 20 p. 30 (*Śūdradhyaṅga*).

4. Br. Saṁ LV.

5. *Atharvaveda*. 1.2.6, III. 6.4.

6. *Ratnāvalī* II-30.

likām..." which speaks of the wonderful appearance of abundant flowers on the King's jasmine creeper as a result of the application of a Dohada, fertilizer, supplied by a hermit. There is also the case of the Dohadas coming under what are called "Kavisamayās" or poetic conventions.¹

Rājasekhara argues that the poetic conventions, fictitious as they may appear, are not to be rejected by poets. For, ancient scholars, well versed in the Vedas and their ancillaries as well as the Śāstras, had roamed over many islands and countries and written these things on the basis of their first-hand knowledge. These things appear strange and untrue at present as a result of vast changes in climatic conditions, times and other circumstances. This is how the poetic conventions originated in days of yore.

These poetic conventions relate to other classes also such as birds and beasts. The Cakora birds drink nectar from the Moon's rays; the Cakravākas get separated from their mates at night; the Cātaka can drink only the water that drops from the clouds. The deer are enraptured by the tunes of hunters and thereby get ensnared. The swan is supposed to possess the capacity to separate milk and water. The bee dies by kissing the Campaka flower, etc. We are not concerned at present with these poetic conventions, but only with the special treatment given to plants for increasing their yield. This subject of fruit and flower culture as well as grafting was practised in ancient India under the aegis of the rulers. This knowledge was also hereditary in some families.

According to poetic conventions the Aśoka tree should bear abundant flowers, if it be kicked by a charming young lady producing jingling sound of her anklets.² On the face of it, it would look ridiculous and superstitious, especially to a person of scientific outlook. However, we have to remember that many a scientific discovery owes its inspiration to some so-called superstitions. Though the ancients, who were fond of myths and parables, couched their thoughts not in scientific terms but in figurative language, yet their statements had the value of practical utility and traditional authority. If we analyse these *conventions* with a scientific spirit, I am sure, we may stumble on the truth lying underneath. I think that the jingling anklet subjects the Aśoka tree to sound or music therapy in addition

1. "Āśāstriyam atmakikam ca paramparāyātem yam artham upanibadhnanti kavayah sa kavisamayāḥ," and "Kavimārgānugrāhī katham eṣa doṣaḥ iti Yāyavariyaḥ." Chapter XIV of Rājasekhara's Kāvya-mīmāṃsā.

2. The verse "Paṭāḥhātāḥ..."

to giving it mild physical vibrations. It is well known that plants need water, light, etc., to prepare their food. Similarly, they depend upon another physical agency viz. sound, which has some influence on their physiology. Music is said to cast a spell on all living beings, as it is 'the food of love'. Experiments were conducted recently by subjecting certain plants and creepers to different tunes in order to find out their effect on their produce. Scientists have come to the conclusion that music does influence, by and large, the life and growth of plants and their yields. In this connection, let us turn to what Dr. T. C. N. Singh, Retired Professor of Botany, Annamalai University, has to say: "If they depend on light, why not on sound?" He discovered under microscope that protoplasm was moving faster in the cell as a result of the sound produced by an electric tuning fork. This discovery led to his conclusion that sound must have some effect on the metabolic activities of the cell. His findings are that the sound of the Vina produces better results than that of the violin. He says further that male voice is healthier to the plant than female voice.¹ Among the Rāgas or tunes, he says, the Cārukeṣi is the most helpful in increasing the yield. Originally, it is said, such experiments were conducted in the U.S.A., Canada, Russia, etc. In the West, Bacch Sonnetta (A & B) was found to be very potent. Dr. Singh is of the opinion that the growth and development of forests are largely due to the presence of a large number of birds singing several times every day.

As mentioned above, the subject of *Dohada* is often met with in Sanskrit literature. In the Naisadhiyacharita of Śrīharṣa (12th century A.D.) who was well versed in many branches of learning, there is the reference to the fertilizer used for the pomegranate: While explaining the word *Dohada-dhūpini* the commentator Nārāyaṇa says² that Dohada is that material by which an extraordinary growth of fruits etc. is achieved. In the particular context the Dohada or fertilizer was fumigation. The editor, Pandit Śivadatta, has quoted from some source three verses which mean: "Dohada is that material evolved by competent persons for producing flowers etc., on trees, bushes, creepers and the like out of season." The next two verses mention the materials used for fumigation: "For increasing the yield of pomegranates the best procedure is to pour on the tree the liquid of mutton and to fumigate it by burning sheep's wool and mutton underneath.

1. Manipal Record, Vol. IV-36, p. 2.

2. Naisadha I-82.

If the same tree is smeared with a paste made of fish meal, ghee and Triphalā as well as with the flesh of goats and sheep, and fumigated with the matter, its fruits will be as big as those of the Tāla tree."

The subject of treatment of trees has been ably dealt with by Varāhamihira in the Bṛhat Saṁhitā, Chapter LV, as it forms part of the topic of Gardening. Corresponding to the Green Manure employed in modern agriculture Varāhamihira speaks of the Sesamum Treatment for the soil. According to him if flowers or fruits are destroyed suddenly, the concerned tree or creeper should be watered with milk cooled after being boiled with horsegram, blackgram, greengram, sesamum and barley. Another recipe in the following: Trees, creepers and bushes should be sprinkled daily with a mixture of two Āḍhaka's i.e. 128 Palas, of the powder of the dung of goats and sheep, one Āḍhaka of sesamum, one Prasāda i.e. 16 Palas, of wheat particles, one Tula (100 palas) of beef and one Droṇa (256 Palas) of water, kept for seven days.

The *Abhilāṣitārthasādhana*¹ mentions a few fertilizers: (i) The soil underneath a tree struck by lightning is good for warding off trouble for trees from snowfall. (ii) Fumigation of trees by burning turmeric, Vīḍaṅga (*Erycibe Paniculata*), white mustard, flowers of the Arjuna tree, mixed with fish and the flesh of Rohita (a kind of deer) will not only help the growth of flowers and fruits but will destroy all worms and insects as well as diseases. (iii) Fumigation of a tree by burning Vīḍaṅga, asfoetida, Sindūra, pepper, Aricisā, Vaca, Bhallātaka and buffalo-horn mixed in equal quantities will destroy all kinds of insects and germs. (iv) Fumigation caused by burning fish, clarified butter, white mustard and banana leaves will cause a bumper crop. (v) To produce fruits out of season, the trees should be watered with a decoction of Aṅkola mixed with ghee and honey and with the fat of parrots and deer. (vi) Milky trees will yield a bumper harvest if they are watered with milk mixed with Vīḍaṅga, honey and ghee, and fumigated with the smoke of burnt Naṭa and Kuṣṭha. (vii) The same effect will ensue in case the trees are scratched with thorns and fumigated with cow's ghee, water and fat of parrots and rats. (viii) Vines will bear sweet fruits in abundance when they are manured with the excreta of cocks and the liquid of horse's flesh. (ix) Orange trees manured with any flesh mixed with cow's milk and jaggery will bear plenty of fruits. Similar recipes are given in this work for mango,

banana, wood apple (Kapittha), myrobalan, coconut, jujube, tamarind and such other trees.

Recently there appeared in the South Kanara district and some adjoining areas a peculiar disease of the roots of the banana plant, which has practically destroyed entire plantations. This work mentions a remedy for such a disease: The roots of the banana are to be scratched with a gold needle heated in the fire caused by burning the powder of some article (which is not clear). The Bijapūra (chiron) plant will yield big fruits if it is manured with oil cake, liquor and fish, and then watered. The jasmine which is considered as the queen of flowers in India, will bear flowers when it is burnt with the fire of chaff.

There are some plants that bear flowers having no smell at all. There are fertilizers for making such plants bear sweet-smelling flowers. Such plants are to be manured with the soil taken from the beds of plants bearing fragrant flowers, and watered with a mixture of water, and the powder of Gandhapatra, Mustā (*Cyperus rotundus*), Tagara (*Isabernaeontana coronaria*) and Uṣīra (*Andropogon muricatus*).

It is well known that the Āmalaka fruit is astringent, but there are recipes for making it sweet: The tree should be scratched before the appearance of flower with a twig of the Kumbhāra (Tāmāla according to the Dhanvantari-nighaṇṭu) and the scratched surface besmeared with a paste made of Japa, sesamum and equal quantities of honey and ghee, the mixture appearing like mire. Similarly, the tamarind fruit can be turned sweet, if the tree is watered with a decoction made of the leaves of Jambū, Uṣīra and Mustā, or with one made of milk and the flesh and serum of the deer, parrot, antelope and jackal. Creepers besmeared with honey will produce red flowers, whereas with ghee they will bear white flowers. The lotus and lily too will have two flowers on a single stalk, if the plant is smeared with honey and ghee and manured with the powder of Kalāya (a leguminous seed) and mire.

Injections to roots are also prescribed here for specific purposes. A small ball of the flower of Yaśmadhūka, the white Kuṣṭha and honey should be injected into the root of any tree if it does not bear fruit.

There is a recipe for making the fruit ever-green: The branch of the concerned tree should be wound round with cloth in seven rounds, and at the joint of the trunk and branch, it should be well covered with the skins of deer and elephant.

A tree or plant is said to be capable of being transformed into

1. Abhi. Mys. Introduction xvii-xxiii

a vine by means of the following fertilizer: The root of the mango plant should be manured with a decoction of Añkola, dog's flesh and goat's milk mixed with oil cakes. Such a vine will bear fruit in all seasons.

Cross-breeding of plants which is now practised on a large scale was anticipated by the ancients: When the seed of the Vārtakī (egg plant) mixed with honey and ghee is kept inside a Kuśmāṇḍa (ash gourd) for a week (?) and then sown, the plant will come to have the leaves of the ash-gourd, but fruits of Vārtakī itself. Similarly, the plantain trunk is supposed to bear a pomegranate when it is watered with the flesh and serum of a boar and decoction of Añkola.

The Viśvavallabha of Cakrapāṇinīśra, referred to above, treats of many subjects pertaining to agriculture. In chapter VIII it deals with diseases of trees born of the three humours, and their remedies. A tree suffering from a Vataic disease becomes dry, small, thin, tall, drowsy and lifeless. It also stops bearing flowers and fruits. The remedy for this disease is the following: A sickly tree should be watered with a luke-warm decoction of glossy meat, and sprinkled with the ashes of dried cowdung. It may also be watered with a mixture of the extract of Nirguṇḍī, cassia fistula, leaves of Pañcāmra (?) and water, and its roots smeared with a paste of the above materials along with sesamum. Oil cake may be used as a manure for warding off Vataic diseases. Similarly pouring at its root the urine of goats is beneficial. It may also be watered with a decoction prepared with Kulmāsa, goat's dung, mango bark and Aśvagandha. This work prescribes fumigation of a sickly tree with Nirguṇḍī, Cingulu etc.

This work mentions in Chapter IX some fertilizers for bringing about marvellous effects: Take the dry seed of a ripe Kumuda fruit and smear it daily with dry cowdung powder and buffalo's urine for seven days. Then sow it in a good soil. It will then sprout into a Karavīra creeper. If the same seed be treated with Añkola oil for one full day, it would produce a Karela (?) creeper.

We have already seen a recipe for a mango tree to yield in all seasons. In this work a slightly different recipe is prescribed: The seed should be treated 21 times with the blood of hare and tortoise and sprinkled with milk and water. The banana plant will yield fruits looking like mangoes, if its roots are watered with a decoction of hog's blood and fat.

Kuṇapajala: A fertilizing solution called *Kuṇapajala* is mentioned in the *Vṛkṣāyurveda* of Surapāla as well as in the *Upasamavivada*.

This solution is prepared thus: "Take the flesh, marrow of bones and flesh and fat of the deer, hogs, fish, sheep, goats and Śaṅgins, as far as possible, and mix them together and cook the mixture in water. When it is sufficiently cooked, pour the whole thing into a pot and add milk to it. Now add powdered oilcake of sesamum, and honey to it. Mix it with soaked blackgram and ghee. Spread this mixture in a shallow vessel and pour hot water on it. When this is transferred to a pot, the latter should be sealed and buried for a fortnight in the strong room (or granary?). The contents of the pot are now called *Kuṇapajala*, which becomes a tonic for trees."

According to Surapāla's prescription, *Mātuluṅga* (citron) fruits would become as big as *Kuśmāṇḍas* (ash-gourd), if its creeper be watered with a solution of oil-cake, fish-meat, rat-flesh and liquor in water. Bilva and wood-apple trees would bear sweet fruits, if they be watered, before their flowering season, with a solution of honey, ghee, milk, jaggery and its sediment. Similarly, the *Kautuka-cintāmaṇi* gives a prescription for making grapes sweet and to remove sourness of mangoes. The *Agni-purāṇa* has a section dealing with *Vṛkṣāyurveda*. The *Kṛṣiparīkṣā*, which is evidently a later compilation, treats of many topics of general interest to agriculturists, such as rainfall in the different months, preservation of seeds, sowing months, etc. "Ghee, oil, butter-milk, lamp and salt should never be kept on seed even by mistake", says the sage. Sage Gārgya too is quoted in this connection.

Just as prenatal care or treatment is necessary for human beings, even so seed treatment is profitable before sowing. All seeds are to be soaked in milk for ten days, taking them out everyday with the hand smeared with ghee. Then they must be rolled many times in cowdung, fumigated with the flesh of deer and hog, and then with flesh and hog's marrow they should be planted. They should be sown in a prepared soil (after the sesamum treatment). Lastly they should be sprinkled with milk and water. Varāhamihira¹ has prescribed in addition some special recipes for the treatment of the seed of Tamarind, Kapitha and Śleśmātaka. The tamarind seed should be sprinkled with a compound of the flour of rice, blackgram and sesamum as well as particles of wheat and stale meat and repeatedly fumigated with turmeric powder. The *Abhilāṣitārthasintāmaṇi*² gives some recipes for seed treatment on similar lines: Ripe fruits without any bluish tinge ought to be selected and dried in the sun. Then

1. Br. Sam. I.V. 19-30.

2. Introduction xvii.

they should be coated with cowdung and fumigated with Viḍaṅga and ghee for five days. This is the general recipe for all kinds of seeds. Those of milky trees are treated thus: Soak the seeds for ten nights in cow's milk, dry them in the shade, and mix them with the ashes of Vyāghri (or Bṛhati) and of barley and wheat. Lastly give them a coating of cowdung. Seeds kept in the oil of Nṛsāṁsa (?) and Āṅkola for seven days and then sown in a soil wetted with hail-stones will sprout quickly. The pomegranate seed should be wetted 21 times with the blood of Kukurā (or Kukkura?) before sowing for a good yield. Any seed soaked in milk mixed with the flesh and serum of fish and boar would be very effective. So would be a tamarind seed kept for seven days in milk mixed with the serum of fish and boar as well as with sesamum oil and then smeared with the ashes of Bṛhati and Tilakāṇḍa (sesamum plant). To make the fruit unusually big, wet the seed with water mixed with human flesh and serum as well as with the powder of ivory.

Before sowing the seed, the soil should be tested. For fruit cultivation the soil must contain sweet water and be free from pebbles. It must also be glossy and unexposed to frost. If sesamum, blackgram and greengram grow luxuriantly, that soil is ideal for flower and fruit cultivation. The pit for the trees should measure four feet deep and square. The pit too should be treated and manured: It should be filled with plenty of bones and cowdung and burnt. Then remove the ashes and fill the pit with a layer of sand at the bottom and another layer of the flesh and serum of goats over it along with water. After this the seed is to be sown in the pit. Instead of seed a tender plant may also be planted therein. Cooked white rice mixed with curds and rock salt is also thrown into the pits for good results.

The foregoing paragraphs, I am sure, will draw the attention and rouse the curiosity of scholars and scientists, thereby helping them in further researches in the extension of the horizon of human knowledge. It would be excellent, if scientists could analyse some of the ancient fertilizers chemically and throw some light on the genuineness or otherwise of the ancient methods. My aim is just to show that the ancients had evinced sufficient capacity and enthusiasm for analytical thinking and scientific experimentation even in those far-off days when man's activities were guided more by belief than by reason.

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कानाङ्गुलं यथा	LXXX	15	कुम्भकुट्टतं प्रदी	LXIII	3
कानाङ्गुलं यथा	XCV	53	कुम्भकुट्टतं प्रदी	LI	31
कानाङ्गुलं यथा	LIV	19	कुम्भकुट्टतं प्रदी	XVII	23
कानाङ्गुलं यथा	XLVIII	14	कुम्भकुट्टतं प्रदी	CIV	11
कानाङ्गुलं यथा	XXI	36	कुम्भकुट्टतं प्रदी	LVI	25
कानाङ्गुलं यथा	XCVI	12	कुम्भकुट्टतं प्रदी	LXV	9
कानाङ्गुलं यथा	XCVI	15	कुम्भकुट्टतं प्रदी	LXXXIV	11
कानाङ्गुलं यथा	V	56	कुम्भकुट्टतं प्रदी	LIX	3
कानाङ्गुलं यथा	LXXXVII	35	कुम्भकुट्टतं प्रदी	LXI	35

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कुम्भ इति	XI	43	केशिदन्ति	XXI	5
कुम्भपत्तनम्	LXXXIX	30	केशिदन्ति	XVII	7
कुम्भपत्तनम्	XL	7	केशिदन्ति	XXXVIII	8
कुम्भपत्तनम्	V	42	केशिदन्ति	LXXXVIII	25
कुम्भपत्तनम्	CH	6	केशिदन्ति	LXXXIX	14
कुम्भपत्तनम्	XVI	32	केशिदन्ति	XIV	26
कुम्भपत्तनम्	LXXXII	2	केशिदन्ति	XIV	25
कुम्भपत्तनम्	XLIII	51	केशिदन्ति	LXXXVIII	17
कुम्भपत्तनम्	XLVIII	11	केशिदन्ति	LXXXVII	5
कुम्भपत्तनम्	C	3	केशिदन्ति	LXXXVII	8
कुम्भपत्तनम्	CH	2	केशिदन्ति	XVI	15
कुम्भपत्तनम्	XXXIII	20	केशिदन्ति	XVII	22
कुम्भपत्तनम्	LXXXVIII	10	केशिदन्ति	XLVIII	5
कुम्भपत्तनम्	XVI	36	केशिदन्ति	LIV	39
कुम्भपत्तनम्	XXX	20	केशिदन्ति	LXXXVII	25
कुम्भपत्तनम्	LIII	50	केशिदन्ति	IX	30
कुम्भपत्तनम्	XLVIII	7	केशिदन्ति	XVI	30
कुम्भपत्तनम्	II	33	केशिदन्ति	LXXXVIII	30
कुम्भपत्तनम्	LIII	78	केशिदन्ति	XLIII	62
कुम्भपत्तनम्	LIV	44	केशिदन्ति	LXX	22
कुम्भपत्तनम्	L	22	केशिदन्ति	XLIX	6
कुम्भपत्तनम्	LXXXIX	24	केशिदन्ति	XXI	39
कुम्भपत्तनम्	XCV	3	केशिदन्ति	XCVI	13
कुम्भपत्तनम्	L	3	केशिदन्ति	LXXXVI	68
कुम्भपत्तनम्	XLVIII	6	केशिदन्ति	LXIX	34
कुम्भपत्तनम्	LVI	1	केशिदन्ति	XCV	62
कुम्भपत्तनम्	LX	17	केशिदन्ति	LXXXVI	21
कुम्भपत्तनम्	LIV	124	केशिदन्ति	LVI	6
कुम्भपत्तनम्	II	24	केशिदन्ति	XCH	7
कुम्भपत्तनम्	LVIII	55	केशिदन्ति	VIII	28
कुम्भपत्तनम्	C	4	केशिदन्ति	XXIV	13
कुम्भपत्तनम्	LIII	98	केशिदन्ति	L	5
कुम्भपत्तनम्	C	2	केशिदन्ति	LXXXVI	15
कुम्भपत्तनम्	LXXXI	19	केशिदन्ति	XI	21
कुम्भपत्तनम्	LXXXI	4	केशिदन्ति	XIX	17
कुम्भपत्तनम्	XLV	3	केशिदन्ति	XLVIII	19
कुम्भपत्तनम्	LXXXVIII	25	केशिदन्ति	VIII	52
कुम्भपत्तनम्	LXXXVI	53	केशिदन्ति	III	15
कुम्भपत्तनम्	XXXV	2	केशिदन्ति	LIV	71
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शिविकल्प	LIV	117	गन्धर्वपुर	XCVII	■
शिवितनय	XXXII	1	ममने कर्ण	XCV	25
शिविकुत्तम	I	4	गन्धर्वकृति	LVI	24
श्रीरं प्रुतं यः	XIX	14	गन्धर्वकुट	LXXXVIII	8
श्रीरघुतं	LXXXVI	4	गन्धर्वः	XXI	35
श्रीरघुपुष्ट	XLVI	43	गन्धर्वता जठरे	LI	38
श्रीरघुपुष्ट	XCIV	11	गन्धर्वगन्धर्वति	XXI	34
श्रीरघुपुष्ट	LXXXVI	7	गन्धर्वगन्धर्वति	XXI	18
श्रीरघुपुष्ट	LXXXVI	10	गन्धर्वगन्धर्वति	III	16
श्रीरघुपुष्ट	LV	23	गन्धर्वगन्धर्वति	XXI	25
श्रीरघुपुष्ट	III	13	गन्धर्वगन्धर्वति	XLII	3
श्रीरघुपुष्ट	XXXIV	15	गन्धर्वगन्धर्वति	XIV	28
श्रीरघुपुष्ट	III	31	गन्धर्वगन्धर्वति	IV	23
श्रीरघुपुष्ट	IV	27	गन्धर्वगन्धर्वति	XI	1
श्रीरघुपुष्ट	XXVI	6	गन्धर्वगन्धर्वति	XCVI	1
श्रीरघुपुष्ट	LXXXVI	39	गन्धर्वगन्धर्वति	XXXIII	8
श्रीरघुपुष्ट	XXXIII	23	गन्धर्वगन्धर्वति	XXI	39
श्रीरघुपुष्ट	■	■	गन्धर्वगन्धर्वति	XXXIII	3
श्रीरघुपुष्ट	LXXXIX	16	गन्धर्वगन्धर्वति	XXI	35
श्रीरघुपुष्ट	LII	120	गन्धर्वगन्धर्वति	XXI	6
श्रीरघुपुष्ट	XLV	1	गन्धर्वगन्धर्वति	XLVI	61
श्रीरघुपुष्ट	LXIX	29	गन्धर्वगन्धर्वति	XLVI	91
श्रीरघुपुष्ट	LXIII	33	गन्धर्वगन्धर्वति	LXXXVII	9
श्रीरघुपुष्ट	XLVI	24	गन्धर्वगन्धर्वति	LXXXI	83
श्रीरघुपुष्ट	XLIV	■	गन्धर्वगन्धर्वति	XLIII	38
श्रीरघुपुष्ट	XLVIII	111	गन्धर्वगन्धर्वति	XVII	16
श्रीरघुपुष्ट	XCIV	52	गन्धर्वगन्धर्वति	XVII	13
श्रीरघुपुष्ट	LIV	101	गन्धर्वगन्धर्वति	IX	37
श्रीरघुपुष्ट	LIV	58	गन्धर्वगन्धर्वति	XLVI	11
श्रीरघुपुष्ट	XLIV	22	गन्धर्वगन्धर्वति	LVI	18
श्रीरघुपुष्ट	XIV	6	गन्धर्वगन्धर्वति	XLVI	70
श्रीरघुपुष्ट	LXXXIX	31	गन्धर्वगन्धर्वति	XXX	6
श्रीरघुपुष्ट	■	■	गन्धर्वगन्धर्वति	LIII	69
श्रीरघुपुष्ट	LXXXVI	35	गन्धर्वगन्धर्वति	XLV	8
श्रीरघुपुष्ट	CIV	44	गन्धर्वगन्धर्वति	LII	92
श्रीरघुपुष्ट	LXXIX	19	गन्धर्वगन्धर्वति	XLV	5
श्रीरघुपुष्ट	VIII	■	गन्धर्वगन्धर्वति	XLII	13
श्रीरघुपुष्ट	XLVIII	75	गन्धर्वगन्धर्वति	L	7
श्रीरघुपुष्ट	XIII	8	गन्धर्वगन्धर्वति	XIX	6
श्रीरघुपुष्ट	XXXVI	4	गन्धर्वगन्धर्वति	V	36

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श्रीरघुपुष्ट	XCV	95	श्रीरघुपुष्ट	LVIII	8
श्रीरघुपुष्ट	CIII	13	श्रीरघुपुष्ट	XLIX	3
श्रीरघुपुष्ट	XXIV	35	श्रीरघुपुष्ट	LXVIII	56
श्रीरघुपुष्ट	LVII	7	श्रीरघुपुष्ट	LVIII	54
श्रीरघुपुष्ट	XCVII	9	श्रीरघुपुष्ट	II	5
श्रीरघुपुष्ट	XLVI	63	श्रीरघुपुष्ट	CIV	42
श्रीरघुपुष्ट	LXXXVI	22	श्रीरघुपुष्ट	CIV	21
श्रीरघुपुष्ट	LXXXVII	39	श्रीरघुपुष्ट	IX	36
श्रीरघुपुष्ट	XLIII	16	श्रीरघुपुष्ट	LVI	10
श्रीरघुपुष्ट	II	31	श्रीरघुपुष्ट	XLVI	55
श्रीरघुपुष्ट	CVI	5	श्रीरघुपुष्ट	VII	13
श्रीरघुपुष्ट	LIV	81	श्रीरघुपुष्ट	LXIII	24
श्रीरघुपुष्ट	II	15	श्रीरघुपुष्ट	CII	10
श्रीरघुपुष्ट	V	46	श्रीरघुपुष्ट	VIII	26
श्रीरघुपुष्ट	V	27	श्रीरघुपुष्ट	XXXII	4
श्रीरघुपुष्ट	V	63	श्रीरघुपुष्ट	XLVIII	45
श्रीरघुपुष्ट	V	66	श्रीरघुपुष्ट	XLIV	9
श्रीरघुपुष्ट	CVII	3	श्रीरघुपुष्ट	LXXXVI	30
श्रीरघुपुष्ट	XX	5	श्रीरघुपुष्ट	XVIII	2
श्रीरघुपुष्ट	XLVIII	26	श्रीरघुपुष्ट	LIV	110
श्रीरघुपुष्ट	LXXXIX	39	श्रीरघुपुष्ट	V	11
श्रीरघुपुष्ट	LXXXVI	10	श्रीरघुपुष्ट	II	3
श्रीरघुपुष्ट	LXXXVI	6	श्रीरघुपुष्ट	XXIX	8
श्रीरघुपुष्ट	LXXXIX	14	श्रीरघुपुष्ट	XVI	3
श्रीरघुपुष्ट	LXXXVI	40	श्रीरघुपुष्ट	XVI	19
श्रीरघुपुष्ट	XCVI	7	श्रीरघुपुष्ट	XXXII	31
श्रीरघुपुष्ट	CV	4	श्रीरघुपुष्ट	XXXII	17
श्रीरघुपुष्ट	III	26	श्रीरघुपुष्ट	LII	12
श्रीरघुपुष्ट	■	■	श्रीरघुपुष्ट	XXXV	7
श्रीरघुपुष्ट	LXVIII	80	श्रीरघुपुष्ट	XLII	10
श्रीरघुपुष्ट	LXXIX	33	श्रीरघुपुष्ट	CVII	9
श्रीरघुपुष्ट	LXXXVII	13	श्रीरघुपुष्ट	XLIII	33
श्रीरघुपुष्ट	LV	7	श्रीरघुपुष्ट	CIV	40
श्रीरघुपुष्ट	LII	3	श्रीरघुपुष्ट	CVII	2
श्रीरघुपुष्ट	LI	39	श्रीरघुपुष्ट	VI	12
श्रीरघुपुष्ट	LXI	15	श्रीरघुपुष्ट	XXXIV	4
श्रीरघुपुष्ट	■	■	श्रीरघुपुष्ट	LXXXVIII	24
श्रीरघुपुष्ट	XX	2	श्रीरघुपुष्ट	LV	15
श्रीरघुपुष्ट	LXVIII	47	श्रीरघुपुष्ट	LXXXVIII	29
श्रीरघुपुष्ट	LXVIII	92	श्रीरघुपुष्ट	LXXXVI	60

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चित्रगर्भो	XLVI	95	अङ्गामध्ये	I	15
चित्रास्वरमाल्य	CI	8	जनपति च	CIV	27
चित्राललाट	CV	5	जनपति शुक्रः	CIV	35
चित्रासु कुश	XI	57	अन्मन्यावास	CIV	5
चित्रारिपे	X	10	अम्बुमिस्तिल	XXIX	4
चित्रोऽम्बुधापि	III	22	अम्बुवृक्षस्य	LIV	9
चित्रिदिशि शम्भः	LXXXVIII	14	अम्बुवेतस	LV	38
चित्रिद्वयोवो	LXVIII	31	अम्बुस्त्रिवृता	LIV	87
चित्रिन्विदि	LXXXVIII	98	अम्बुवापथीर	LIV	8
चित्रगुप्या	CVII	8	अमति अगतः	I	1
चित्रं चतुर्	LIV	64	अमे धरिण्याः	LXXIV	1
चित्रं ध्वजो	LXXXVI	78	अलक्षेत्तुरपि	XI	46
चित्रमपि	LIV	7	असपरिहीने	LIV	47
चूर्णशुद्धिर्मांस	LV	25	असपरिहीने	LIV	3
धैर्ये भय	LIII	90	असमर्थे	XXXV	5
धैर्यमितपथा	XXI	12	असमांसा	XLVI	19
धैर्यस्य बहुल	CV	6	असमृत्पूरेक	LXVIII	9
धैर्ये गन्ध	VIII	8	अवजार्ग	LXXXVI	19
धैर्ये लु	V	74	काकारि कुल	XIX	21
धौरतार्वर्षिधोरा	XCV	7	जातोफलपत्रे	LXXVII	33
	8		जातोफलमृग	LXXVII	38
ध्वजविनि	XCVII	11	आर्ये मनीमन	LXXV	1
ध्वजध्वजस्यसि	LXXI	13	आमयो गानि	LXXIV	10
ध्वजध्वजस्यसो	XLIII	37	आमिलकेन्द्र	XI	10
ध्वजमङ्ग	XLIII	63	आप्य या त्या	LXXIV	11
ध्वजसगम्भार	LIII	113	अरुद्गम्या	IX	3
ध्वजपुष्प	LXV	1	आननवाप	LVI	22
ध्वजाः क्रमेण	LXVIII	94	आलक्ष्यवरणी	LXXXVI	46
ध्वजा शृङ्गानुष	LXVIII	89	आमन्तरये	LVIII	1
ध्वजकः शूट	LXXXVI	44	आहूकादि	LXXXVI	42
ध्वजानि चतु	XLIII	21	जिह्वा योवा	LI	9
ध्वज्यास्यमात	XLIII	19	जिह्वा रक्ता	LXVIII	33
ध्वज्याद्यदि न	LIII	87	जिह्वोग्नेदि	V	45
ध्वजमिध	LI	3	जीमूतस्थनि	LXXXVI	59
ध्वज्याधेऽङ्ग	XCV	38	जीवितराज्य	XLIV	7
ध्वजानुक्त	LXVIII	61	जीवे अन्म	CIV	25
छेदो यद्यपि	LIII	122	जीवेन भवति	LXIX	2
	न		जीवे शुक्रादि	XVII	18
जगति प्रसरति	II	20	श्रेयो विज्ञान	IV	20
जङ्घाये परिणाह	LVIII	21	ज्येष्ठाद्य	IX	18

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ज्येष्ठानु न	CI	10	तस्मिन्पूजा	LXXXVIII	6
ज्येष्ठानु नृप	X	13	तमोर्जयकी	LXIX	9
ज्येष्ठे जाति	VIII	10	तरुो ध्वज	LIX	4
ज्येष्ठे नरेन्द्र	V	76	तरुगतक	XLVIII	5
ज्येष्ठसिन्धे	XXII	1	तन्त्रासो	LXXXVI	76
ज्येष्ठानां मय	XXIII	1	तरुशिवरो	XXXVIII	8
ज्योतिःशास्त्रमन्त्रेक	I	4	तन्त्राध्यापति	XXI	2
श्रेयोऽतिःशान्तिमूर्ध	CVI	1	तन्त्राध्यापति	XI	30
श्रेयोतिप्रसो	XLVIII	39	तस्मिन्विपुस्त	III	14
श्रेयोविपुस्त	LXXXI	5	तस्माद्द्विधायी	VIII	29
श्रेयोविपुस्त	IX	7	तरुशिवशायि	II	28
श्वेताधूम	XLVI	49	तस्मिन् काले	V	15
	त		तस्मिन्विपि	XIV	12
तं विष्णुतंजो	XLIII	4	तस्मिन्विपि	XLVIII	24
तस्मिन्विपि	LIV	114	तस्मिन्विपि	XIV	22
तस्मिन्विपि	LXXXI	25	तस्मिन्विपि	XLIII	12
तस्मिन्विपि	XVI	26	तस्मिन्विपि	XIV	37
तस्मिन्विपि	XXIV	17	तस्मिन्विपि	XXXII	5
तस्मिन्विपि	XLVIII	44	तस्मिन्विपि	LIV	25
तस्मिन्विपि	LXXXVI	13	तस्मिन्विपि	XXIV	34
तस्मिन्विपि	VIII	47	तस्मिन्विपि	XXIV	3
तस्मिन्विपि	II	3	तस्मिन्विपि	LXXXVI	4
तस्मिन्विपि	II	4	तस्मिन्विपि	LIII	50
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13	11	35	8	57	8	79	39	101	14
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15	32	37	3	59	14	81	36	103	13
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